

Gender Representation and Language use in Children's Storybooks

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Declaration

I hereby declare that the study entitled Gender representation and language use in children's storybooks, was undertaken and completed by me for consideration for the award of the MA Education (Early Childhood Care and Education) degree, under the supervision of Dr. Sunita Singh, School of Education Studies, Ambedkar University Delhi. This is an original piece of work and has not been submitted for any other examination and degree anywhere else.

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Abstract

The purpose of this study was to identify the gender representation and language use in 20 children's storybooks by Pratham books and Tulika publishers. Children begin to learn values and perspectives in the early years of their life. This learning about various aspects builds the foundations of how their ideas and views are shaped. Hence, reading materials such as storybooks present them with insight into how different genders are perceived in the society. This present study aims to explore how genders are visually depicted in storybooks in terms of roles/occupations and activities, appearance and locations/space(s) used, and the language usage that is, the adjectives by which genders are described. For this study, a qualitative method was adopted and the data was analysed in two parts, Firstly, a content analysis tool was employed which addressed the two aspects (A) Visual analysis and (B) Linguistic analysis. Secondly, the data from the content analysis tool was further analysed by employing thematic analysis. It was revealed from the findings that both females and males were portrayed as primary caregivers but the larger number of females hold the roles of primary caregivers in families depicted in storybooks. Female characters were assigned occupations/jobs outside of home settings but not even once male characters were depicted in activities in public spaces. The findings did not reveal any use of sexist language in the storybooks. Authors and illustrators should develop storybooks with equal gender representation in the text as well as depiction through visual representation Policymakers, stakeholders, and educators should develop such a curriculum where storybooks with equal representation is selected and read in schools. It is suggested another research in the same area should be conducted with large-scale data and future research could explore variations with the age-groups, language, and publishers for an in-depth study in the area of gender representation. The following are appended: (1) Appendix- A: Layout of Content analysis tool, Appendix-B: Information about storybooks by Pratham Books and content analysis of storybooks by Pratham Books and graphs, (2) Appendix-C: Information about storybooks by Tulika Publishers and content analysis of storybooks by Tulika Publishers and graphs.

Keywords: Gender representation, visuals, language

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Chapter I: Introduction

Statement of the Problem

As I recall my childhood years, I read many storybooks where characters with female and male genders are depicted in certain fashion and wondered whether those depictions of characters are really true in reality. I think that literature is an essential source of connection between humans as here we seek ourselves and also, we build connections between other people. Children begin to know and learn about values and perspectives in the early years of their life. The process of learning is continuous and what builds the foundation of learning is what we read, hear and talk when we are children. Therefore, children's way of thinking is highly influenced by what type of reading material (storybooks in this study) they are exposed to. Children's storybooks engage them with the stories and help them in getting to know and understand about themselves and other people/children in the society. As I used to read and when still read now, the stories create multiple universes as we read it. So, it is not one story that is being told but as the reader reads it, she/he connects it with the present scenario in which the reader is and also expects how the future will be. They think of how characters in the storybooks are similar or different in real life.

When children read stories from books, they get messages, ideas, of how girls, boys are or how and what my mother/father do or should be doing. Hence, as children read stories in the books and they simultaneously receive messages like in what way the characters are being portrayed, how a particular character (male/female) is represented while also learning about different values and attitudes. "Children acquire gender identity and an understanding of gender roles even before they step into school. They internalize what they see as appropriate qualities and attitudes associated with being masculine and feminine through socialization within the family" (Bahiyah et al., 2008, p. 46). The portrayal of genders and the use of language to describe them highly matters as through these children build connections between what they read and what they see in actual reality. Hence, it becomes essential to create awareness about gender portrayal and language use in storybooks for children.

Purpose of the study

Every society and culture vary from one another but they all have expectations of how different genders should behave. That is, how should one dress, speak, act, eat, what to do at home or outside, when to play and not to play, etc. In this way males are identified as breadwinner in the families and females as primary caregiver with the activities and roles of taking care of the children, cleaning, preparing food and so on. As males and females are grouped into opposite categories, gender roles tend to be stereotyped. Children see these roles being played out in their societies, homes, everyday life. Hence, they see and adopt what they think are “appropriate” behaviours. These aspects are observed to be present in reading materials such as children's storybooks.

Language plays an important part in our daily life. According to Kalia, “Language uses us as much as we use language; so, sexist language vents, spreads, and reinforces sex role stereotypes” (Kalia, 1986, p. 794). Language is a way of communication that spreads ideas, views, perspectives and when this language in itself does not represent the genders equally, then it is seen as inappropriate and accepted norms. Hence, it would be fascinating to analyse how the gender of the characters are portrayed and the type of language is used for the characters in the storybooks of different reading age groups.

Research Questions

The research questions for this study are:

1. How are the characters portrayed through visual representation?
2. How are the characters portrayed through their social roles, occupations and activities?
3. What kind of language is used to describe the male and female characters in the storybooks?

Significance of the study

Children's storybooks play a major role in influencing the way children perceive and identify gender roles. Even before children can read themselves, they hear stories from their parents, grandparents, teachers and others. Therefore, in this way children's stories become a powerful mechanism for them to understand the diverse social roles, activities, careers/jobs the genders portray in the society and when reading about these characters in storybooks these instances shape their values, beliefs, practices and in some way or the other they learn

to understand how the world view genders in different roles. If the depiction of the gender roles is not neutral or they are stereotyped then it could direct the way of thinking of children in only one possible bias. "As children enjoy the stories, they absorb the content provided using the experience to formulate their gender roles" (Drees & Phye, 2001, p. 49). Hence, it becomes crucial in order to understand how characters of different genders are being depicted, in what manner and even in what type words are used to refer a character in the children's story books so as to bring this into the attention of parents, educators, schools and to serve as a guideline for selecting and reading the story books and also for the authors and illustrators to write and illustrate in a way which are gender neutral in depiction of characters and also the usage of words for the characters.

Conclusion

This chapter presented the statement of the problem, purpose of the study, research questions and significance of the study. The statement of the problem discussed the role of reading materials (storybooks) that influence the thinking of children from an early age with relating to the previous study in this field. The proposed study is situated in the light of how different genders are depicted in children's storybooks in terms of gender roles through visual representation and sexism in language use in the form of adjectives are stated in the section purpose of the study. The research questions are formulated to analyse the gender roles in children's storybooks. The present study will be significant as the result would be expected to serve as a guideline in choosing suitable reading materials for young children that are gender neutral and provide young readers with a chance to look at the gender roles in the society more critically.

Summary

Chapter II- Literature Review provides an overview of the literature related to the study. This review has been organised in the following sub-sections:

- (1) The use of language in portraying characters of different genders.
- (2) Visual representation/ Illustrations of Gender Roles in Storybooks.
- (3) Strategies for representing gender roles in children's storybooks.

Chapter III- Methods, in this chapter I will explain in detail the structure of research conducted. This chapter describes the methods of data collection and how I analysed the gender representation and language use in children's storybooks by a qualitative method.

Chapter IV- The findings reveal the results of the present study. It also discusses the major themes emerging from my research.

Chapter V- Discussions and implications, discusses how my study connects to the previous research related to gender representation and language usage in children's storybooks and implications of research relating to the studies.

Chapter II: Review of the Literature

This chapter will examine research conducted in the area of gender and language. The purpose of this study is to understand how the gender stereotyped characters are depicted in storybooks for children and what are some mechanisms or strategies that could be implemented in order to make the world of children's literature with storybooks more gender neutral. This chapter will focus on three main aspects that are, the use of language/ adjective for different gender roles, Visual representation/ Illustrations of gender roles in story books and strategies for implementing gender neutral or non-sexist storybooks for children. Further, the focus of the findings of the related researches about gender and language use will be discussed.

In the Indian context, children's literature has a rich heritage of ancient oral narratives like myths, folktales, fables and legends. Anuradha Sharma, lecturer at Navjivan Arts and Commerce College in her article, "The ideology of the Panchatantra is biased" says, "In the Panchatantra women are depicted as ignorant, speechless, dumb as well as conspirators, and seductresses who do not follow ethics of life. Vishnu Sharma, personifies cleverness, frailty, ignorance, weakness, chastity, service, conspiracy and dependency in women. He teaches not to trust women. Panchatantra teaches that the women should be perfect beings of sacrifice and role models" (Pahaladaiah & Sree, 2019, p. 30). Panchatantra books being a classic Indian collection of fables depicts females as someone who does not voice their own opinions or conspires with bad intentions. It portrays women as non-trustworthy characters but at the same time the Panchatantra books show females as traditional role models who were sacrificing. This in itself is contradictory, the representation of females in such classic books are read by many generations and thus, it creates such ideas and views about the female gender.

The use of language in portraying characters of different genders

This section addresses the usage of different words towards genders depicted in children's storybooks. The use of language in reading materials through adjective or descriptive words in storybooks is one of the many ways where gender stereotypical traces can be detected. According to Nikolajeva, "description as a means of characterization seems to be one of the strongly gendered narrative patterns in children's fiction since it is predominantly used to introduce female characters" (Nikolajeva, 2002, p. 189). In reading materials, adjectives are one of the major elements for the description of characters. According to Culpeper,

“personality traits usually have adjectival labels, and in fact it suggested that this is a defining feature” (Culpeper, 2001, p.105). This could also be understood in another way that, using adjectives is a way of creating or constructing the characters of different genders in reading materials.

Anke and Almendros (2013) conducted a study on lexical choices and gender discrimination. This study used natural language processing techniques to examine a large corpus of classic children's literature from Project Gutenberg's *Children's Literature Bookshelf*, 183 works have been chosen, which approximately amount to 780000 sentences in total. A few of the works included in the corpus were, *The Lost Prince Little Women, A Little Princess, Treasure Island, A Christmas Carol* (Book Titles). In the results it was found out that, “verbs denoting actions are more commonly used to describe male behaviour whereas female characters are usually accompanied by verbs denoting passivity” (2013, p. 4). In texts certain verbs are also assigned to female characters such as, naïve, kind, caring, etc. that may not be used to describe male characters. As for Turner-Bowker (1996), who studied the effects of gender stereotyping in children's literature through the use of deferential language and tested hypotheses from feminist framework. A total sample of Caldecott Medal and honors books from the time period 1984 to 1994 were taken. The results identified that 20 most commonly used adjectives for female characters to be different from the 20 most commonly used adjectives for male characters. Some of those adjectives with its frequency are (number of times they appeared as text), “for females are old (29), little (24), beautiful (17), good (9), frightened (4), poor (7) and for males are young (15), little (43), poor (5), happy (4), big (9), horrible (8)” (Turner-Browker, 1996, p.39). This shows that the disparity in describing genders was evident as shown in the above data. As words that were used for females, with the same words male characters were not described. Also, as said earlier, adjectives are used for constructing the characters and hence, these words could also become a part of the different characters' identity.

According to Nair and Talif (2010), “children's books play an important role in helping young children in this process of identifying and categorising gender roles (2010, p. 138-139). Further, it also states the overt (done or shown openly) and covert (not openly acknowledged or displayed) markers of sexism are present in children's literature. Overt messages can be easily identified in comparison with covert messages. Hence, it becomes imperative for the readers to take extra caution while reading such text as covert messages in

the storybooks may have hidden meanings to it that are not displayed directly through the text.

According to Kalia, "Sexist terminology distinguishes between people purely on the basis of biology. It defines the 'masculine' or 'feminine' labels attached to role status, idea behaviour, activity and condemns those who in any way overstep the bounds of their sex-role stereotypes, sexism in language allows an ideology to legitimise the perceptions and appraisals if every human endeavour is solely on the basis of gender" (Kalia, 1986, p. 794). As sexist language is used, it reinforces sex-role stereotypes. Thus, in this way traits of masculine and feminine come into action. When males refuse to do a particular work, which is predominately considered to be a work for females.

"Female characters in children's storybooks are shown in classic stereotypical ways like, cooking for women, being adventurous for men, etc" (Anke & Almendros, 2013). Moreover, the author also stated that children's literature is still using a highly discriminatory language that enforces male and weakens female characters.

The studies discussed above show that females in stories are referred with more passivity than male characters as its male characters are described with action words. To describe a female character words like caring, kind are used while for males, words that depict energy like adventurous, naughty are used.

Visual representation/ Illustrations of Gender Roles in Storybooks

This section discusses the visual representation of genders depicted that is through the roles/activities and occupations that are assigned to characters in storybooks. "Everything we read...constructs us, makes us who we are, by presenting our image of ourselves as girls and women, as boys and men" (Fox, 1993, p. 84-88). Gender roles are an important part of our society and culture. Different genders are portrayed in children's books and hence it contributes to the image, children develop of their own roles and that of their gender and other's gender in the society.

According to Singh, "many classics and popular stories where girls are portrayed usually reflect stereotypes of masculine and feminine roles. Such gender stereotypes are prevalent not only in mainstream children's books but also in Newbery and Caldecott medal winners" (Singh, 1998, p. 2). Children's books frequently portray girls as acted upon rather than active (Fox, 1993).

As for Crabb and Bielawski (1994), who tested the hypothesis that children's books accurately reflect the gender-based division of labour in the culture and historical period in which the books were published. The study analysed books that won the Caldecott Medal of Honour between 1990 and 2009. The books included 490 illustrations in 68 of the 85 books. According to them, a larger proportion of female characters are shown using household artefacts, and a larger proportion of male characters are depicted using non-domestic production artefacts. In commenting on the findings, they argue that "children's exposure to this representation may result in gender-linked modelling effects on preferences and skills related to technology and other material culture" (Crabb & Bielawski, 1994, p. 69). Such promotion of gender roles leads the children in believing the distinction between the activities/roles and occupations related to female and male genders. This also develops stereotypical perceptions about masculine and feminine qualities.

When it comes to the location of the characters performing certain activities, the female characters are predominantly involved in private space such as, home, taking care of the family while males are portrayed to be involved in public space such as, outside activities like office, playing in the park. According to Menon, "once women's work is professionalized there is practically a monopoly on it by men. For instance, professional chefs are still largely men, whether in New York or New Delhi. The reason is sexual division of labour ensures that women will always end up having to prioritize unpaid domestic work over paid work" (Menon, 2012, p. 12). Also, Females are rarely depicted to be involved in activities in public spaces in comparison with male characters and even if they were portrayed to be involved in occupations/activities in public space they still have to juggle their professional work with private life by being traditional role models.

According to a study conducted by Peker, about gender portrayals in children's picture storybooks written in Turkish language and translated to Turkish language for children in the age group three to six. The study analysed 60 books selected randomly from the collection of Adnan Ötüken Library, half of the books were in native language while the other half was translated. The findings of the study revealed, "In native books, only 4 females are shown while attending outdoor activities. This finding revealed females are mostly visible at home, and they are invisible outside, which is a reflection of the culture in which they live. However, in translated books, female characters are shown also in both home-based and outdoor-based activities, in addition to attending household activities" (Peker, 2019, p.63). The difference of portrayal in translated storybooks could also be, because of the original

place from where it was written such as, the culture may be different from the native place 'Turkey' in this context. Further, in this study it presents findings related to females' clothing, it states, "In both native and translated books, it is seen that, in total, female characters are predominantly depicted in dresses and skirts rather than pants" (Peker, 2019, p. 87). Although this could be different with other cultures and countries as in the Indian context, we have our own traditional attire according to the different states, regions.

A study conducted by Kumar, about, "Literature in reading textbook: A comparative study from a sociological perspective". Where he analysed the prominent symbols of social relationships in children's reading materials from third, fourth, fifth and sixth grade children in Madhya Pradesh, India and Ontario, Canada were selected. The analysis on children's stories was conducted by employing the Social Relationships in Children's Stories instrument with the elements: agent, act, scene, agency and purpose. The findings revealed that males were shown in both the samples more often as compared to other agents (characters) in the stories with the purpose of self-motivation and aims. The study states, "Mass reading of literary texts creates common spheres of individual participation, and thus generates a system of symbolically represented behaviours" (Kumar, 1982, p. 301). From this we could understand that even though both the countries were miles apart from one another but still the dominant representation of gender were males in the reading materials.

Weitzman, et.al (1972) conducted a study on sex-role socialization in picture books for pre-school children. They examined Caldecott Medal-winning and runner-up books, along with other children's books that were, Newbery Award winners, Little Golden Books, and the prescribed behaviour or in other words etiquette books. They conducted a computed statistical analysis of the Caldecott winners. The main focus of their study was to determine if gender disparity existed in the depiction of characters in different roles. The study states, "females were underrepresented in the titles, central roles, pictures, and stories of every sample of books we examined. Most children's books are about boys, men, and male animals, and most deal exclusively with male adventures. Even when women can be found in the books, they often play insignificant roles, remaining both inconspicuous and nameless (Weitzman, et. al, 1972, p.1128).

This section addressed that visual representation of genders in storybooks are stereotypical as female and male characters both were shown as doing something or playing out a role that the

other gender was not be carrying out in the society like, storybooks portray females doing house chores while male characters were depicted in activities in public spaces.

Strategies for representing gender roles in children's storybooks

This section talks about the mechanisms for portraying gender roles in a positive way in children's storybooks. According to the study by Setiz, which discusses understanding "gender" and "literacy" underpinning the study (within the U.S. and other Western contexts) and the literature relating to "gendered literacy" with previous studies. The data was drawn from 23 blogs that were part of the KidLitosphere, a website with a collection of blogs dealing with children's literature. The most prominent findings relate to the gender- labelling of children's books. "This gender-labelling is manifested in four main ways: 1) bloggers' and commenters' direct labelling of books as "girl"- and "boy"-preferred; 2) educators' expectations of boys' reading preferences; and, 3) bloggers' and commenters' consistently mentioning certain books and/or series, coded "iconic boy books," in reference to boys' reading; and, 4) educators' expectation that boys prefer male protagonists and girls prefer female protagonists" (Setiz, 2017, p. 10). In relation to the findings mentioned above, the recommendations for practice included, to select books that avoid labelling boys and girls and for the educators to include such books in the curriculum to be more gender neutral in their appeal. Moreover, author also states, "Educators who work closely with children to foster their literacy development may recognize that they are uniquely positioned to be change agents in regard to encouraging both children and educators to read more broadly and to cross gender barriers (Setiz, 2017 p. 19)." It is also recommended to look for books that portray girls and women in a positive light with active and dynamic roles.

Another suggestion given by Meis, is to look for recommendations given by Rudman (1995) for gender neutral books where, individuals must be portrayed with distinctive personalities rather based on the character's gender, achievements should not be evaluated on the basis of gender, occupations are represented as gender free, clothing must be described in functional manner rather than gender-based terms, females must not be represented as delicate and weaker than males, individuals are logical or emotional depending on the situation whether the character is male or female, the usage of language should be gender-free (Meis, 2010, p. 5-6).

According to Singh, books should be well-rounded with female and male characters but it also must be books that promote gender equity among the sexes (Singh, 1998). According to

Trites, discussions with children are important to validate both feminine and masculine voices, and to listen to dissenting individual opinions (Trites, 1997, p. 5).

Moreover, it is crucial for the developers of storybooks for children to be critical and have awareness about gender representation through titles, characters, illustrations and language in the books. Women authors must be given more attention and recognition for their work in this field as the female authors may offer a better mix of male and female characters, with a wider variety of traits and behaviours. Also, in schools, teachers must select books from such authors who portray different genders with equal representation in children's reading materials to promote equal representational ideas and views of gender.

This section addressed some ways that could be used as strategies for developing storybooks with genders depicting roles that are neutral and use of language which is not sexist by authors, illustrators, schools, teachers, etc.

Conclusion

This chapter presented some of the previous related studies on gender roles and representation, language use in children's storybooks and some recommendations/practices that could be implemented for equal representation of genders in storybooks. The three main topics that this study focused on are further discussed. The linguistic portrayal of gender through describing words or adjectives, how gender roles that are female and male characters are depicted in storybooks and the recommendation for storybooks that could be written and implemented in schools that provide the readers with experiences that are empowering and not biased towards only one specific gender.

Chapter 3: Methodology

The purpose of this study was to examine the gender representation and language use of different characters in children's storybooks. It also provided an insight into what young readers read in their early years of their life and how these storybooks can shape their ideas and views about gender roles.

This study planned to explore 20 selected children's storybooks (See, annexure B and C) for children in their early years in English language from Pratham and Tulika publishers. The analysis was conducted by employing a qualitative method. A qualitative analysis for texts would involve, "Relying on text and image data, having unique steps in data analysis, and drawing on diverse designs" (Cresswell, 2003, p. 232). I used these procedures in the analysis of my texts.

The analysis was conducted in two parts. Firstly, a content analysis was employed. The analysis used both components of qualitative and quantitative content analysis. Although, the analysis remains qualitative as I majorly described the visuals and linguistics of the stories. "Content analysis is a research method that provides a systematic and objective means to make valid inferences from verbal, visual, or written data in order to describe and quantify specific phenomena" (Downe--Wambolt, 1992, p. 314). The content analysis tool was adapted from Krishna Kumar's *Literature in Reading Textbook: A comparative Study from Sociological Perspective* (1982), which identifies and compares the prominent symbols of social relationships used in children's reading materials. Evaluation tool for textbook analysis from a gender perspective by National Council for Teacher Education (n.d.), which gives a series of indicators regarding the gender portrayal in children's textbooks was also employed to form the tool. Elements from Krishna Kumar's study in social relationships in children's stories and the evaluation tool by NCERT (year) both were incorporated and applied to form a content analysis tool. Secondly, a thematic analysis was conducted with the emerging themes from the data collected. Which is further explained in chapter IV: Results. The table 1: Research plan below states the research questions and its purpose with the method of data collection.

Table 1: *Research plan*

Research questions	Purpose	Method of Data Collection
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1. How were the characters portrayed through visual representation?	To understand how the characters are illustrated in the storybooks; that is, understanding the visual components of the characters.	Selected 20 storybooks, 10 each from Pratham Books and Tulika Publishers.
2. How were the characters portrayed through their social roles, occupations and activities?	To find how gender representation of different characters was done in the storybooks; was there any stereotypes/bias in the roles assigned to the characters.	Selected 20 storybooks, 10 each from Pratham Books and Tulika Publishers.
3. What kind of language was used to describe the male, female, non-human and other characters in the storybooks?	To find out whether there was any sexism in language used regarding the characters.	Selected 20 storybooks, 10 each from Pratham Books and Tulika Publishers.

Tool of Analysis

The content analysis tool was adapted from Krishna Kumar's study in social relationships in children's stories. The tool was used to track and compare the different patterns of social interactions represented in children's reading materials. The employed "dramatistic pentad proposed by Kenneth Burke (1945), and later recommended by Duncan (1962) as a means to study the structure of symbolic acts" (Kumar, 1982, p. 303). The pentad consists of five elements: (1) Agent and agent's background, (2) Act, (3) Scene and space/s used by the agent, (4) Agency and (5) Purpose. As my study was about gender representation and language use in children's storybooks, I modified the tool and only employed two elements under the visual analysis. The elements were, agent (the person who performs the act in a story) and agent's background in terms of occupations/activities/roles, scene (the situation/location in which the act took place) and space/s used by the agent, which was further modified as per my study. In this element of space/s used by the agent, I divided the space used into -- private and public space also stating the locations in both the spaces.

I also added other elements from the evaluation tool for textbook analysis from a gender perspective by NCERT (n.d.). The evaluation tool analyses the textbooks from a gender

perspective with different indicators such as, “roles assigned – boys/men/girls/women /both, dress, appearance, adjectives used for girls and boys and women and men, who is active (the ‘protagonist’) in the visual?, who is passive (the ‘receiver’) in the visual(s), diversity in men and women reflected in the text” (NCERT, n.d, p. 2-4). For my content analysis tool, I employed these elements -- the protagonist and the receiver, dress/clothing, under the visual analysis section and adjectives used for girls and boys and women and men under the language analysis section of the content analysis tool.

Data Collection

The purpose of this study was to explore the 20 selected children's storybooks, ten each from Pratham and Tulika publishers. The selection criteria of the storybooks were based on by reading 30-35 storybooks from both the publishers for children in their early years.

Pratham Books

Ten storybooks from Pratham books were:

1. Kumar, M. (2015). *I want that one*. Pratham Books

The story was about a boy, Anil who constantly asks his mother for ‘that’ one thing while pointing to it and every time this happens his mother or someone else stops him. One day his mother took him to the market, where he visited various shops and there, he came across a group of small puppies. Anil's mother demanded that she want ‘that’ black puppy but Anil said that we should take the brown one because if they would have taken the black puppy all puppies would have fallen.

2. Kasturia, K. (2015). *The red raincoat*. Pratham Books

On a Sunday morning, Manu's parents bought him a red raincoat and every day from then he used to ask one question again and again from his mother that ‘when he could wear this red raincoat’? Many days passed by and he desperately waited to wear the red raincoat. One day it rained and Manu ran outside the house in the open field while his mother called after him saying that he forgot to wear his raincoat.

3. Sirividhya, V. (2016). *Brushing is no fun*. Pratham Books

It was a story about a boy, Rohan, who understood what he needed to do first as soon as he woke up in the morning. Riya, his sister tells him to brush but Rohan refused to do so and wanted to play with his dog, Jimmy. So, his sister tells him why it is so important for us to brush our teeth regularly as to keep away from germs. Rohan's mother told him to wash his hands before eating food and to take a bath after playing outside as there are too many germs on us. Both Riya and Rohan at the end of the day sang a song about how to be away from germs.

4. Eipe, R. (2017). *Ammachi's amazing machine*. Pratham Books

It was a story about how Ammachi (Grandmother), who used a machine to take coconut from the trees as Sooraj, his grandson requested her to make coconut barfi. Ammachi sat on a wooden plank and Sooraj rolled the rope with the help of a machine and as the rope rolled in the machine, Ammachi went up in the air and took coconuts from the tree. Then they both went to the kitchen and grated coconuts and from that they made coconut barfis and stored in the jar for later.

5. Vijayan, Y. (2017). *Satya Watch out*. Pratham Books

It was a story about a boy, Satya, who always jumps, runs, rolls and flip but never stays still. Everyone in his home, his father (Appa), grandfather (Thaatha) and sister (Akka) told him to stay still, to keep quiet and in his school the class teacher told him not to disturb the rest of the class. On Sunday he goes to the farm where his mother (Amma) works. Here, he rolled, flipped, swam, ran in the open field. And by the time evening came he was tired and went home where his father cooked him a meal, grandfather bathed him and sister narrated his favorite story.

6. Subramanian, M. (2017). *A butterfly smile*. Pratham Books

This was a story about Kavya who came from her village to Bengaluru with her parents. Kavya was new in the city and had no friends in school. One day she visited a park with her classmates and teacher. There she saw lots of flowers and butterflies, her teacher asked a question from the students about, "what a caterpillar becomes when it grows up?" Kavya knew the answer but she was scared that students would make fun of her accent but she gathered her courage and spoke up. Kavya informed

the class about butterflies as it was her favourite insect and by the end of their conversation about butterflies Kavya made a new friend, Mary from her class.

7. Jayaraj, N. (2018). *Anna's extraordinary experiments*. Pratham Books

This was a story based on Anna Mani from Kerala. Who is much more interested in reading books and studying than wanting diamond earrings on her birthday. She was gifted encyclopedia books on her birthday and by receiving books she was extremely happy. Many years later and by studying a lot, Anna found a job in a laboratory of a famous scientist, CV Raman. Where she studied diamonds for experiments and later built gadgets to measure the weather of a place. She also built a special balloon called an ozonesonde. She did lots of experiments and built a number of gadgets and read books.

8. Jayakumar, A. (2019). *What's that smell?* Pratham Books

When Tara and her family came home from a trip, they were hungry so she and her brother, Madhav asked his father to cook food for them to which their father agreed. As soon as they opened the door of their home a very bad smell filled their nostrils. They all started searching for where this bad smell was coming from. Ma searched the bedroom, Madhav, checked the bathroom, Tara, dining room and Pa, Kitchen. Their father noticed that smell was coming from the fridge and when they opened it, they saw that fridge stopped working some time ago because of this, vegetables, milk, bread were spoiled. They put the rotten vegetables and dairy products in the garbage bag. Tara, asks that every food goes bad? To which her mother replies not rice, potatoes, pickle and ghee. So that day they ate ghee with rice and potatoes.

9. Jayaraj, N. (2017). *Arya in the cockpit*. Pratham Books

A story about a girl, Arya who always wanted to fly high. When she was four years old, she wanted to be a trapeze artist who she saw in a circus and as she grew older, she wanted to be Amelia Earhart. Being inspired by Amelia Earhart, Arya got a haircut just like Amelia and built a model plane for her school project though it couldn't fly but she still grabbed a second prize for it. Arya saved up money, studied a lot and trained with pilots to learn from them. And as time passed by, she became a pilot herself and was ready to fly a plane high in the air.

10. Srinivasan, S. (2020). *The sound of water*. Pratham Books

It was a very hot summer day, the forest around Varsha's house was all dried up and turned yellow and brown. She wanted to swim in the water but her father reminded her that we have enough to drink water as many animals do not. On that same day, Varsha heard noise of water splashing from outside her house, she even informed this to her father who said it was nothing. Varsha had an idea, she decided to look for the source of the sound by herself. She turned on the torch and went outside near the well, there she saw a leopard cub stuck inside the well. Varsha brought a ladder and leftover fish to rescue the leopard cub. The leopard cub started climbing the ladder and as Varsha waited for the cub, she fell asleep. The next morning her father called the Forest department and a ranger came and took the leopard cub back to the department. Also, the ranger informed them that due to the high temperature the animals come looking for water, so she suggested they build a pond. Varsha and her dad built a pond and they looked at the many animals drinking water from the binoculars gifted to Varsha by her father.

Tulika Publishers

Ten Storybooks from Tulika Publishers were:

1. Rajendran, S. (2010). *Power cut*. Tulika Publishers

One day there was a power cut in the home. So, the mother lit a candle, there she mentioned that an elephant is behind her daughter. As it was all dark and only a candle was lit, the child, her parents and grandfather played the shadow game where they made different animals from their fingers. Grandfather made a deer from his fingers; the child made an elephant and so on. As they continued to play this game the power returned and all the animals disappeared.

2. Subramaniam, N. (2012). *Where's the sun?* Tulika Publishers

It was a story about mother and daughter who travel from place to place in search of the sun. Both mother and daughter go to a pond where the old crab tells them to look for the fox who can tell them where the sun is. As they travel from place to place and

ask many animals and people about the sun, in the end they meet a fisherman who takes them to the top of the hill and from there both mother and daughter saw the sun.

3. Shoma, S. (2016). *Lion goes for a haircut*. Tulika Publishers

It was a story about a Lion who was walking near a town and there he saw a salon. The Lion entered the town and saw many people in different haircuts, he also wished to have a haircut like them. So, he entered the booth outside the saloon to click a picture of him and then entered the hair saloon shop. The people in the shop ran away by seeing a Lion but the lion chose the haircut he wanted. As the Lion looked around, he saw that no one was there to cut his hair and he only saw many mirrors in front of him with many Lions in it. So, when the Lion roared or opened his mouth all the lions in the mirror did so. The Lion got scared and ran away from the town to the forest, there he told other Lions about the hair cutting salon in town where lions are kept in glass cages and that's why the lions never have haircuts.

4. Saras. (2016). *Unhappy Moon*. Tulika Publishers

It was a story about a moon who was not happy as when the moon wakes up everyone goes to sleep and when the sun comes up everyone does different things. People said to the sun that it is so bright and for the moon it was pale and people forgot about it. The moon travelled a lot from Arabian sea, Bay of Bengal, Indian ocean to Dal lake. There she played with the waves in the sea but soon she became sad and went back to the three seas. There the Indian ocean informed her that she grows bigger and smaller every month. The moon realized that twice a year her night is as long as the sun's days and she could make those nights special. So, she started gleaming gold at the start of the spring season and orange in the autumn. She changed her phases and became round (full moon) twice a month to crescent and so on. People now noticed the moon and sang songs and wrote poems about her. Now the moon was happy again.

5. Whitaker, Z. (2015). *Kanna Panna*. Tulika Publishers

Kanna did not talk much, his father always told him to lift his head up and mother to wear his clothes in order but words played inside his head, they rolled and tumbled and played games. One day his Chithi (Aunt) took him to her home to stay. There he played with his cousins and went for a trip to visit a temple. As they all went inside the temple the power went out and everything was dark. Mohan, his cousin started panicking. So Kanna told them that he will guide them outside the temple, so he began by moving at the front and everyone followed him, on the way he talked about a lot of things. By the time he was enrolled in the school he became quite a chatterbox.

6. Vyas, T. (2016). *Kasturba*. Tulika Publishers

The teacher announced in the class that on the second of October, Gandhiji's birthday the class will perform a play on him. A student Harsh was selected to play Gandhiji's role and Nina was selected to play Kasturbaji's role but Nina did not know much about Kasturba except that she was Gandhiji's wife. The next day, they started the rehearsals, Nina played out the role of Kasturbaji but the teacher told her to say it more loudly. Later, Nina asked her mother and grandmother about Kasturba, they told her that Kasturba was a brave woman and had a mind of her own. As the Second of October came by, Nina was ready to play Kasturba's role as now she knew how Kasturbaji was.

7. Aggarwal, M. (2018). *A home of our own*. Tulika Publishers

It was a story about a group of five homeless children trying to make a home of their own in the streets. One of the children brought a bag full of plates and bowls, her friends asked what we would do with these? They all agreed to play house-house and different roles of mother, father, brother and sister were assigned. All of the children started looking for things from which they would build a house and play the game. A child brought empty bottles for the kitchen from railway tracks, another brought a helmet and a round piece of metal from the mechanic's shop for the gas stove. As everyone brought something or the other for building the house it started raining and they all ran towards their home that they have built from the things on the streets.

8. Rao, S. (2016). *Dream Writer*. Tulika Publishers

A story about a girl, Shobha who dreams about a boy who never stops talking and also about other dreams as well. However, she always woke up before the dream ended and was not able to see what happened in her dreams to different people and things. Shobha told this to her teacher, who told her to write down her dreams. And as she started writing, she wrote more and more. After a while, Shobha knew how her dreams ended as she wrote them down herself. Shobha became a Dream writer.

9. Rao, C. (2016). *Gone grandmother*. Tulika Publishers

Nina's grandmother was gone and she did not get a chance to say goodbye to her grandmother. Nina asked her mother about where Nani (grandmother) went? To which her mother replied to the stars and to the God's home. Nina said that how Nani could go to God's home as she was quite heavy. So, Nina took out a diary and wrote ways to reach God's home but Nina understood that her Nani cannot travel by the balloons or in a rocket. After a while Nina remembered the general knowledge book that her Nani used to read to her. She opened the chapter about stars and remembered the names she used to read with her Nani and then she went to her mother and told about the stars. Nina's mother said that all things go back to the river, the sea, the mountain and the tree. Nina said, "Perhaps Nani has also become a part of the air we breathe and the soil that grows our food". Now Nina knows where her grandmother went so sometimes when stars are the brightest, she flashes her torch back at them to say 'hello' or 'I miss you' to her grandmother.

10. Rinchin. (2017). *I will say my land*. Tulika Publishers

A story about Mati, she had always wanted to work in the farm field where her father and grandmother worked but every time her father said that, "It would be too heavy or she would hurt herself". Every day she begged her father to give her the part of the field and one day she got her own field where she planted different crops. As time passed by some meetings were held where people discussed how the other village has turned into a coal mine. Mati was worried about her own land. Villagers used to go for 'pehredari' (patrolling) to their fields so that bulldozers won't come in their

village. Later, Mati took her phaawda (spade) and a torch and went out to protect her land.

Data Analysis

The data analysis was conducted in two steps. In the first step of the process, the data was collected in the content analysis tool. Which address the following aspects of the study: (A) Visual analysis and (B) Linguistic analysis.

The first aspect, (A) Visual analysis, identifies the (1) Agent (the person who performs the act in a story), (2) The protagonist and receiver in the story, (3) Agent's background in terms of occupations/activities/roles, (4) Scene (the situation/location in which the act took place), (5) space/s used by the agent (Private and public space, stating the location in the different spaces) and (6) Depiction of characters in terms of appearance -- dress/clothing. All the elements are categorized according to the gender types (female, male, other genders and non-human characters) except for the element scene, which was categorized according to the locations -- urban, rural, urban-rural and unidentifiable. All the occurrences of characters in the story were marked by tally number/s (See table 1 to 5 under the visual analysis in annexure A).

The second aspect, (B) Linguistic analysis, identified the different adjectives used in describing various characters in the storybooks. The adjectives used were categorized according to the gender types (female, male, other genders and non-human characters) and each adjective was marked by tally number/s according to its occurrences (See table 1 under language analysis in Annexure A). Further the data from the content analysis tool was represented in the form of bar graphs and explained further.

In the second step of the process, the data from the content analysis tool was further analysed by conducting a thematic analysis. The relevant themes that emerged from the data were as follows, (1) Female characters as primary caregivers, (2) Spaces of work, (3) Clothing/dress and adornments, (4) Prioritizing aspirations/dreams and needs, (5) Expressing emotions (visually and language). This analysis was also done in order to understand in what ways different genders were portrayed in the stories under the selected themes and how there are hidden meanings and interpretations of specific gender regarding the roles/activities and language use.

The content analysis tools of both the publishers -- Pratham and Tulika are at Annexure B and C.

Limitations of the study

The present study was the small-scale study and it had its own limitations. The first limitation was that from the varieties of storybooks from Pratham and Tulika publishers only a set of 20 books were selected, ten each from both the publishers. Which limits us to see the variations in gender representation in other storybooks of both the publishers as there could be a possibility of a distinct portrayal of genders in some other storybook. The second limitation was that only private publishers' storybooks were analysed and hence to identify any other gender stereotypes from storybooks published by government authorities were not possible. The last limitation of the study was only English language storybooks were selected which did not allow to identify the gender portrayal in Hindi or regional language storybooks.

Chapter 4: Results

The purpose of this was to examine gender representation through visuals and language use in storybooks for early year readers. I conducted this study by doing a content analysis of books from two publishers (Pratham and Tulika). In this chapter, I will present a thematic analysis of the results of my study. There were five themes in my study, which are (1) female characters as primary caregivers, (2) Spaces of work, (3) Clothing/dress and adornments, (4) Prioritizing aspirations/dreams and needs, (5) Expressing emotions (visually and language).

Primary Caregiver: This theme emerged from the visual analysis of the storybooks from both the publishers (Tulika and Pratham). The theme indicates which gender was depicted with the prime responsibility of taking care of children such as, cooking, cleaning, bathing children, feeding children, and so on in the children's literature that was analysed. I have provided an analysis of the two publishers separately.

Pratham Books: This was done through a visual analysis of the agent's occupation/roles/activities in the ten storybooks from Pratham publishers. Out of ten storybooks, five contained the mother as the primary caregiver with the roles of (See table 3 under the visual analysis in annexure B).

- Mother took her son to the market as the child was angry because he was not allowed to see things which he wanted to see at home. So, his mother took the son to the market – *I want that one*
- Mother answering questions about the raincoat, calling out to her son to wear the red raincoat – *The red raincoat*
- Mother bathing the son, giving food – *Brushing is no fun*
- Grandmother is cooking a dessert (barfi) but she also is depicted climbing trees – *Ammachi's amazing machine*
- Mother calling out to Arya to eat food: *Arya in the cockpit*

Three storybooks depicted male characters as the primary caregiver visually and textual:

- Father preparing food, Grandfather bathing the grandson – *Satya watch out*

- Father said, “he will cook food for the children”. – *What's that smell*
- Father serving food to his daughter, hanging clothes on the clothesline to dry – *The sound of water*

In the other two storybooks – *A butterfly smile* and *Anna's extraordinary experiments*; the mother and father were not involved in any activity relating to the above-mentioned responsibilities of a primary caregiver. Out of ten storybooks, four storybooks did not portray any character of the father. These were, *I want that one*, *The red raincoat*, *Ammachi's amazing machine*, *Arya in the cockpit*.

In the storybooks, both mothers and fathers were portrayed as primary caregivers. But a greater number of females (five out of ten storybooks) were seen as mothers or grandmother taking care of their children or grandchildren. This conveys a message from the storybooks that in greater numbers, females were the ones who were held responsible for taking care of the children, feeding them and so on. Ruiz and Nicholas conducted a study to see how women accepted the roles of primary caregivers because of their sex. For this, a semi-structured interview was conducted on nine participants. In conclusion, the researchers stated that, “Caregiving is established as a completely naturalized role and the moral duty of women” (2017, p. 446). Also Nivedita Menon in her book, “Seeing like a feminist” states, women's work has become so naturalized that it was not included in the Indian census as it was not recognized as “work” which is primarily known to be paid but in actuality it is the unpaid labour that women perform in the families (Menon, 2012, p. 13).

In most of the Pratham storybooks (five out of ten) the fathers were absent, that is, not portrayed even once neither visually nor textually. Absenteeism of male characters or fathers also shows that the mother is the single parent which brings the caregiving function as the responsibility of females who were portrayed as mothers/grandmothers in the storybooks (See table 3 under the visual analysis in annexure B).

Tulika Books: This was done through a visual analysis of the agent's occupation/roles/activities in the ten storybooks from Tulika Publishers. Out of ten storybooks, two storybooks contained mother as the primary caregiver with the roles of (See table 3 under the visual analysis in annexure C).

- Mother was going from one place to another with her daughter to find the sun – *Where's the sun?*

- Mother was answering the questions about the grandmother asked by the daughter (Nina) -- *Gone Grandmother*

Two storybooks depicted male characters as the primary caregiver with the roles of:

- Father waking up her daughter (Shobha) – *Dream writer*
- Answering questions asked by his daughter – *I will save my land*

Two storybooks depicted both female and male character as the primary caregiver

- Playing with their daughter – *Power cut*
- Having a conversation with their son (Kanna) – *Kanna Panna*

Four storybooks did not depict any male or female characters as primary caregivers; *Kasturba and A home of our own* storybooks. Though two of the storybooks have non-human characters as the protagonist – *Lion goes for a haircut and Unhappy moon* Storybooks.

In the Tulika books both mother and father are equally represented as the primary caregivers in the storybooks. Also, it is noted that in two books; *Dream writer, I will save my land*, the mother's character was completely absent from the stories. It could also be interpreted from these stories that the father is the single parent here. This conveys a message that it is not only important for the mothers to be taking care of children but fathers are also equally capable of doing so.

Spaces of work:

The adult females in the stories were still depicted as the mothers or grandmothers holding the prime responsibility of the children and household work but in some storybooks, females are shown working out in the public spaces. In all the 20 storybooks; ten from Pratham books and ten from Tulika Books, only five times out of 20 storybooks the adult females were shown in jobs/ occupations out in the public areas.

These storybooks are from Pratham books: *Satya watch out* – where the mother worked in a farm field, *A butterfly smile* – where the teacher was a female, *Anna extraordinary*

experiments – where Anna becomes a scientist and invent gadgets, work on experiments in laboratories, *Arya in the cockpit* – here, Arya aspire to fly someday and with training and studying, she becomes a pilot (See table 5 under the visual analysis in annexure B).

Tulika books: The storybook which shows the grandmother outside the household chores was, *I will save my land* – the grandmother working in the field (See table 5 under the visual analysis in annexure C).

From this analysis it could be said that from all the 20 storybooks only $\frac{1}{4}$ that is, five of them indicated females working in public spaces outside of household activities. This indicates the disparity of the work/ occupations/ jobs among the male and female genders as here in all the storybooks only a small number of books portrayed females in public spaces jobs while most of the storybooks depicted females in household related activities (see, thematic analysis 1; Primary caregivers). These scenarios in the storybooks convey to the readers that though females are working in the public space but they are in small numbers and only few of them can be seen pursuing careers/ occupations out in the world. While, when this is compared to females working in household chores, here the number is greater. According to Menon, “The sexual division of labour ensures that women will always end up having to prioritize unpaid domestic work over paid work” (Menon, 2012, p.12)

Clothing/dress and adornments:

This theme emerged from the visual analysis of the storybooks from both the publishers -- Pratham and Tulika. In all the storybooks from both the publishers the clothing/dress of adult females were saree or salwar kameez and female children were in tops, long skirts and males were t-shirt/shirt/vest and pants/dhoti. The analysis shows that both the genders, females and males were in traditional Indian attires (See Table 6 under the visual analysis in annexure B and C).

The mothers in stories like, *Brushing is no fun*, *Arya in the cockpit* (Pratham Publishers), *Kanna Panna* (Tulika books) were also depicted with adornments such as, wearing bangles, anklets (panjena – traditional foot jewellery) and bindi on the forehead.

Here, it could be identified that adult females were not even once depicted in clothes/dresses such as, T-shirt/tops and jeans/skirts, etc. other than traditional Indian attires and were also depicted wearing adornments. As compared to adult males who were dressed in

“modern/western attires” like, T-shirts/ pants. Depicting adult females in only one kind of clothing promotes the idea that how children, especially girls when grown up should be dressed in such manner and also in the case of adornments it symbolizes a sense of beautification among girls. There could also be a reason why females were shown in only traditional Indian attires because in six storybooks (out of ten) of Pratham publishers the scene – location in the stories were of rural settings and not once the setting was of urban location. While in the Tulika books out of ten storybooks, three storybooks had scenes – location of urban as well as rural settings (See table 4 under the visual analysis in annexure B and C).

Prioritizing the aspirations/dreams and needs:

In the storybooks the young girls are shown to be following their aspirations of becoming a writer – *Dream writer*, owning her own land for cultivation of crops – *I will save my land* (Tulika publishers), aspiring to fly an airplane – *Arya in the cockpit*, studying chemistry, doing lots of experiments, building gadgets to measure weather – *Anna's extraordinary experiments*, Pratham Publishers (See table 3 under the visual analysis in annexure B and C). In contrast, adult females are mostly portrayed to be involved in household chores. In other ways prioritizing the needs of the family members. To portray young girls who have dreams and aspires to be someone someday conveys a strong message to the young readers of the storybooks that they could also have dreams and aspirations. Which gives the children ideas and space in the early years to think and explore where their interest lies.

While on the contrary the adult females not even once were portrayed to have dreams or aspirations. Mostly the adult females were depicted to be prioritizing the household activities even though the “mothers” in some storybooks (five out of 20 storybooks) were shown in the jobs/occupations out in the public space but still it does not give the space for adult females to put their opinions and ideas about where they wish to work or what they want to do in the future (See theme 2: spaces of work).

Expressing Emotions (Visually and language):

In the storybooks from both the publishers, emotions depicted through visuals and language are equally represented. As in some storybooks both female and male genders' emotions are expressed with words like, angry/angrily, hungry – *Kasturba, I will save my land* (Tulika publishers) and *what's that smell* (Pratham publishers) respectively. Also, the authors used

words like, smart for both the genders male and female in the story – *Brushing is no fun* (Pratham Publishers). Emotions like worried, happy, confused were also depicted visually. Male characters' emotions of being sad, crying, scared was expressed through these adjectives in the stories – *I want that one, Satya watch out, what's that smell and the sound of water*, Pratham publishers (See table 1 under the language analysis in annexure B and C).

Wording male and female genders emotions equally that is, using adjectives like angry, sad, crying, worried, scared and so on. This gives the opportunity to both the genders to have equal space to express their feelings and emotions. This also delivers a sense and an idea to the young readers to see how every human being deals with their emotions and not to suppress or hide those feelings just because they are from a particular male or female gender.

Through the analysis any use of sexist language was not identified though it could also be the reason for the small number of storybooks with limited text (20 storybooks).

Conclusion

The above analysis revealed that both genders -- females and males were depicted in traditional gender specific roles with some exceptions where fathers were visually and textually depicted to be involved in household activities. Another aspect was also revealed from the analysis that the language -- adjectives used for both females and males have equal representation.

Chapter 5: Discussion and Implications

The purpose of this study was to examine the gender representation and language use of characters in children's storybooks. The following were the research questions framed: (1) How are the characters portrayed through visual representation? (2) How are the characters portrayed through their social roles, occupations and activities? (3) What kind of language is used to describe the male and female characters in the storybooks?

As I analysed the available literature to answer my focus questions, I collected data from 20 storybooks, 10 each from Tulika publishers and Pratham books. The analysis of the data was conducted by employing a qualitative method in two parts. Firstly, a content analysis tool was created, which addressed two aspects (A) Visual Analysis and (B) Linguistic analysis. Secondly, the data from the content analysis tool was further analysed by conducting a thematic analysis. Given that there was so much diversity in the ways in which the stories were portrayed, there were many underlying themes that emerged from the two sets of the data.

In this chapter, I will discuss the findings and also talk about the implications of the study. This chapter has been divided into the following sections: (1) Understanding gender roles in children's storybooks; (2) Suggestions for future research

Understanding gender roles in children's storybooks

The analysis of the children's storybooks from the two publishers indicated that there was biasness in the visual representation and roles assigned to female and male genders. This was identified by the different elements used in the content analysis tool and from the various themes. Further, these will be explained below in detail.

In reflecting on the first research question which addresses how the characters are visually represented, that was identified by the elements, settings/locations and the appearance of the different characters in the storybooks. Most of the settings/locations in the stories had a rural backdrop. Pratham books and Tulika publishers had six stories and three stories out of ten storybooks each with rural setting, respectively (See table 4 under the visual analysis in annexure B and C). Maybe, this is the reason why most of the adult females were portrayed in traditional Indian attires with adornments like, panjena (anklets), bangles. However, it should also be noted that the adult males were portrayed in western clothing like T-

shirts/pants but not once the adult females were depicted in western attires (See Table 6 under the visual analysis in annexure B and C).

Hence, this makes it clear that the adult females were mostly shown in Indian attires because of the rural backdrop of the stories. This makes me also think that the entitlement of wearing western clothing is only with males (as depicted in the stories) or with the females living in cities. I am not claiming that females residing in rural areas of India should not wear traditional Indian attires or for that matter, males and females located in other settings/locations should or should not be dressed in a particular way of outfits based on urban or rural locations. According to Peker, "In both native and translated books, it is seen that, in total, female characters are predominantly depicted in dresses and skirts rather than pants" (Peker, 2019, p. 87). Although this could be different with other cultures and countries as in the Indian context, we have our own traditional attire according to the different states, regions. So, with so much diversity in India and with the co-existence of "modern"/ western clothing the choice of wearing certain clothes could be according to the person's preference but there could also be a possibility of "good" or "bad" clothing as per the traditional ideas.

In reflecting on the second research question which addresses how the roles/occupations/ activities were assigned to the characters. Which is identified from the space/s used by the different characters in the storybooks and from the theme: Primary caregiver. Only five storybooks portrayed females in public space performing activities/occupations out of 20 storybooks from both the publishers (See table 5 under the visual analysis in annexure B and C). The roles of primary caregiver were assigned both to the females and males but still the greater number of primary caregivers were portrayed by females as mother in six storybooks and as a grandmother in one storybook. Although, the fathers were depicted as primary caregivers in four storybooks but primarily from the data collected it could be identified that females were the primary caregiver role models in the families (See theme 1: Primary care giver in chapter 4 results). According to Menon, "once women's work is professionalized there is practically a monopoly on it by men. For instance, professional chefs are still largely men, whether in New York or New Delhi. The reason is sexual division of labour ensures that women will always end up having to prioritize unpaid domestic work over paid work" (Menon, 2012, p. 12). Therefore, this shows us that females are more active in the household related chores (private space) and hold a passive role in public space activities.

Males were never depicted in public spaces performing activities/occupations, only females were portrayed as doing so. Some males were represented in private space performing some household chores. This could also be seen in the positive light that storybooks portrayed both females in public space and males in private space though the number of those occurrences were less.

In reflecting on the third research question, about the language used to describe both female and male genders. Which is identified with the use of different adjectives and its occurrences for the genders. The different Adjectives used for female and male genders had equal representation. For example, in the stories both the genders were described as smart, worried, scared, sad and so on. According to Anke and Almendros, discriminatory language enforces males and weakens female characters (Anke & Almendros, 2013). Though, in the storybooks that were analysed the authors tried to describe both the genders with equal representation in the terms of language. The use of sexist language was not found in any storybooks though it could also be the reason for the small number of storybooks with limited text.

Also, another important part that we should keep in mind is to have gender-inclusive curricula in schools. On the International Literacy Association blog, Stachowiak writes, "Teaching the binary of "boy" and "girl" offers an easy interpretation of gender, but it excludes, oppresses, and marginalizes those with different identities. A gender-complex education, on the other hand, although initially more challenging to conceptualize, creates more inclusive, valuing, encouraging situations for the long term" (Stachowiak, 2018)

Suggestions for future research

In this period of time where people are more aware and as well as concerned about the issues relating to gender, the results from the findings generate concerns regarding gender representation in some areas. Children's literature (storybooks in this context) with equal representation of the genders should be included in the school's curriculum to challenge gender stereotypes (if any) as this will generate more awareness among children in their early years. Children would also be able to connect their ideas and perspectives with the story, concepts, characters and so on.

The main gap in the study was the limited number of storybooks. A large scale of data could be more effective in studying extensively and finding about gender portrayals. Hence, it is suggested another research in the same area should be conducted with large-scale data. Also,

future research could explore more variations with the age groups, language, publishers and other themes depending on the interest of the researchers. This will provide more in-depth study to future research in the area of gender representation.

Conclusion

This final chapter presented the discussions and implications for the present study based on the research questions. I would like to conclude by saying that the gender representation in the storybooks were portrayed in traditional roles, where mothers were in most of the stories as primary caregivers but still there have been instances where females worked outside home. While, it was interesting to discover that not even once the males were portrayed doing jobs in public space but in some situations, they were the only primary caregivers (possibly a single father). However, any use of sexist language was not identified in the storybooks.

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APPENDIX A

CONTENT ANALYSIS TOOL

INFORMATION ABOUT STORYBOOKS

Title of the storybook	Class/age	Language	Author (Female/male)	Illustrator (Female/male)	Year of Publishing	Total No. of Pages

VISUAL ANALYSIS

- 1) Agent (the character who performs the action depicted in a story or around whom the story revolves):

Title of the storybook	Female		Male		Other	Non-Human	Group Agent
	Child	Adult	Child	Adult			

- 2) The Protagonist (main Character) and the receiver (secondary Characters) in the stories:

Title of the storybook	Protagonist				Receiver			
	Female	Male	Non-human	Other	Female	Male	Non-human	Other

3) Agent's background in terms of occupation and/or social status:

Title of the storybook	Activities/Roles/Occupations			
	Female	Male	Non-human	Other

4) Scene: The set-up (Settings/locations) of the actions by the agents

Title of the storybook	Urban	Rural	Urban-Rural	Unidentifiable

5) Scene/space used by the agent:

Title of the storybook	Public Space			Private Space			Location	
	Female	Male	Non-human	Female	Male	Non-human	Female	Male

6) Depiction of characters in terms of appearance:

Title of the storybook	Dress/clothes		
	Female	Male	Other

LANGUAGE ANALYSIS

Language used for characters in the stories

Adjectives

Title of the storybooks	Female	Tally	Male	Tally	Non-human	Tally	Other	Tally

APPENDIX B

INFORMATION ABOUT STORYBOOKS

PUBLISHED BY PRATHAM BOOKS

Title of the story	Levels/Age	Language	Author	Illustrator	Year of Publication	Total No. of Pages
I want that one	Level- 1	English	Mala Kumar (Female)	Soumya Menon (Female)	2015	12
The red raincoat	Level- 1	English	Kiran Kasturia (Female)	Zainab Tambawalla (Female)	2015	10
Brushing Is no fun	Level- 2	English	Sirividhya Venkat (Female)	Anupama Ajinkya Apte (Female)	2016	14
Ammachi's amazing machine	Level- 2	English	Rajiv Eipe (Male)	Rajiv Eipe (Male)	2017	15
Satya watch out	Level- 2	English	Yamini Vijayan (Female)	Vishnu M Nair (Male)	2017	21
A butterfly smile	Level- 3	English	Mathangi Subramanian (Female)	Lavanya Naidu (Female)	2017	18
Anna's extraordinary experiments	Level- 3	English	Nandita Jayaraj (Female)	Priya Kuriyan (Female)	2018	19
What's that smell	Level- 3	English	Ashwitha JayaKumar (Female)	Tarique Aziz (Male)	2019	16

Arya in the cockpit	Level- 4	English	Nandita Jayaraj (Female)	Upamanyu Bhattacharyya (Male)	2017	15
The sound of water	Level- 4	English	Shalini Srinivasan (Female)	Debasmita Dasgupta (Female)	2020	20

CONTENT ANALYSIS TOOL

VISUAL ANALYSIS

- 1) Agent (the character who performs the action depicted in a story or around whom the story revolves):

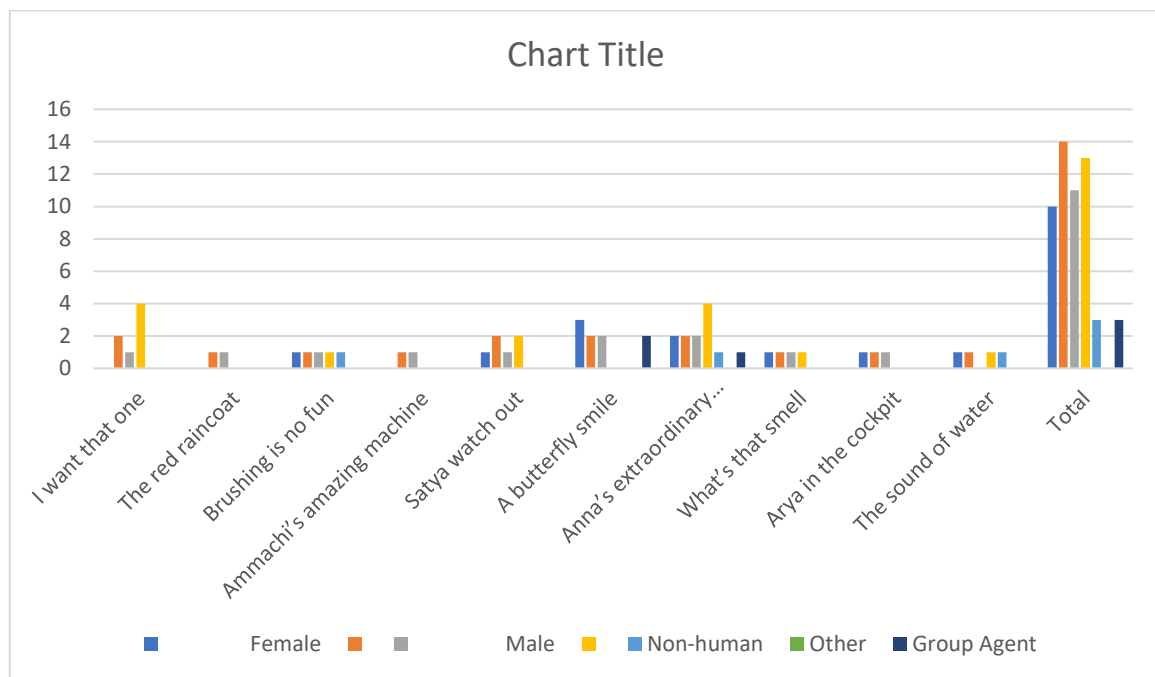
Description of the table below: The table shows who are the agents, that is, characters in the story – the protagonist, mother, father, sister, brother, non-human characters like, animals, birds and so on. This depicts by whom the actions are performed. Further the occurrence of agents is given a numerical value; 1, 2, 3... this shows how many times a certain character appears in the story.

The given table is divided into 6 Columns with first column being about the title of the stories; all the names of the ten stories are mentioned, second column is about female agents in the story which is further divided into two parts female child agents and female adult agents, third column is about male agents further divided into male child agents and male adult agents in the stories, fourth column is non-human agents like animals, birds, fifth column is about other agents like LGBTQI and the sixth column is about group agents that is, any groups of people visually presented in the stories.

Title of the story	Female		Male		Non-human	Other	Group Agent
	Child	Adult	Child	Adult			
I want that one		2 (1 – mother, 1 – Florist)	1 (Son - AnilAn)	4 (1 – Fruit seller, 1 – Bookshop owner, 1 – snacks shop owner,			

				1- passer-by)			
The red raincoat		1 (Mother)	1 (Son - Manu)				
Brushing is no fun	1 (Sister, daughter- Riya)	1 (Mother)	1 (Brother, son – Rohan)	1 (Father)	1 (Dog – Jimmy)		
Ammachi's amazing machine		1 (grandmother – Ammachi)	1 (Grandson – Sooraj)				
Satya watch out	1 (sister, daughter – Akka)	2 (1- Mother, 1 – Teacher)	1 (Brother, Son – Satya)	2 (1 - Father, 1 – Grandfather)			
A butterfly smile	3 (1 – Kavya, 1 – Mary, 1 – student)	2 (1 – mother, 1 – teacher; Miss Laila)	2 (students)				2
Anna's extraordinary experiments	2 (1 – Anna, 1 – sister)	2 (members of the family)	2 (brothers of anna)	4 (members of the family)	1 (cat)		1
What's that smell	1 (Sister, daughter – Tara)	1 (mother)	1 (brother, son – Madhav)	1 (father)			
Arya in the cockpit	1 (sister, daughter - Arya)	1 (mother)	1 (brother, son – Raju)				

The sound of water	1 (daughter-Varsha)	1 (Ranger)		1 (Father)	1 (Leopard Cub)		
Total	10	14	11	13	3	0	3



Explanation: The above graph shows the number of occurrences of agents throughout all the ten stories. The Y axis (vertical line) shows the number of times an agent or agents (different characters) appeared in the story and the X axis (horizontal line) shows the names of the storybooks.

The total number of agents appeared are 54 in all the storybooks. Female child agents are ten, female adult agents 14, male child agents 11, male adult agents 13, non-human agents 3, groups agents 3 and other zero.

Total number of female agents (Child and adult) 24 and total number of male agents (child and adult) 24

It could be said that there is not much disparity among the genders (male and female) by whom the actions are performed in the storybooks. As the data shows above that both the genders; male and female are equally represented in the storybooks with 24 agents each in both the aspects of male and female agents.

On the contrary to male and female agents the number of occurrences of other agents is not even once represented in any of the storybooks, which gives us nil/zero number of other agents.

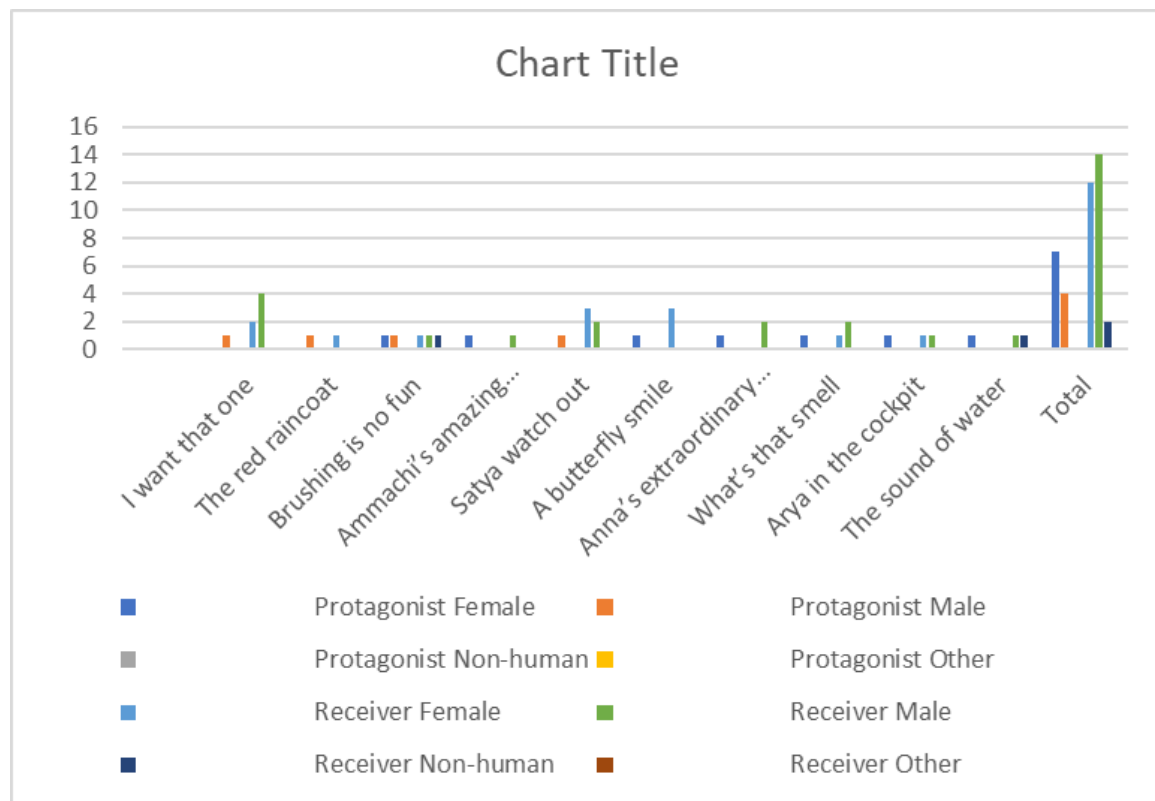
2) The Protagonist (main Character) and the receiver (secondary Characters) in the stories

Description of the table below: The following table identifies who are the protagonist and the receivers/ secondary characters in the storybooks. This table helps us to identify how many times each gender is portrayed as the protagonist and the receiver in the stories. Further the occurrence of agents is given a numerical value; 1, 2, 3...

The given table is divided into three main columns. The first column is about the title of the stories; all the names of the ten stories are mentioned. Second and third columns are divided into four parts, that is, females, males, non-human and other, protagonists and receivers respectively.

Title of the story	Protagonist				Receiver			
	Female	Male	Non-human	Other	Female	Male	Non-human	Other
I want that one		1 (Anil)			2 (1 – mother, 1 – Florist)	4 (1 – Fruit seller, 1 – Bookshop owner,		

						1 – snacks shop owner, 1- passer- by)		
The red raincoat		1 (Manu)			1 (Mother)			
Brushing is no fun	1 (Riya)	1 (Rohan)			1 (Mother)	1 (Father)	1 (Dog- jimmy)	
Ammachi's amazing machine	1 (Grandmother- Ammachi)					1 (Sooraj)		
Satya watch out		1 (Satya)			3 (Akka- sister, mother, teacher)	2 (1- Appa- father, 1 - Thaatha- grandfather)		
A butterfly smile	1 (Kavya)				3 (Miss Laila- teacher, students)	2 (students)		
Anna's extraordinary experiments	1 (Anna)					2 (1- Grandfather, 1 – Brother)		
What's that smell	1 (Tara)	1 (Madhav)			1 (Mother)	1 (Father)		
Arya in the cockpit	1 (Arya)				1 (Mother)	1 (Brother)		
The sound of water	1 (Varsha)				1 (Ranger)	1 (Father)	1 (Leopard Cub)	
Total	7	4	0	0	12	14	2	0



Explanation: The above graph shows the number of occurrences of different characters as protagonist and receivers in the stories throughout all the ten storybooks. The Y axis (vertical line) shows the number of times the protagonist and receivers appeared in the story and the X axis (horizontal line) shows the names of the storybooks.

The total number of protagonists appeared in all the ten storybooks were 11 characters. That is, seven female protagonists and four mal protagonists.

The total number of receivers appeared in all the ten storybooks were 28 characters. That is, 12 female receivers, 14 male receivers and two non-human characters.

A noticeable difference is seen among the protagonists as female protagonists are more than males but on the contrary, there is not much disparity among the receivers end of female and male genders.

3) Agent's background in terms of occupation and/or social status:

Description of the table below: The following table identifies the different occupations/roles and activities performed by female and male genders and the non-human characters in the storybooks. That is, what different genders are portrayed to be involved in related to different activities either in the home setting or outside of home.

The given table is divided into two main columns. With the first column being about the title of all the ten storybooks and the second column is divided into three columns with female and male genders and third column about the non-human characters.

Title of the story	Activities/Roles/Occupations		
	Female	Male	Non-Human
I want that one	Mother- Reading a book, going to the market Flower seller- selling flowers	Child (Anil)- at home, going to the market Shopkeepers all male selling books, sweets, fruit and a passer-by.	
The red raincoat	At home, got a red raincoat for her son, looking outside the window to see rain with her son, Outside- calling out to her son to wear the red raincoat	At home, asking his mother about when it will rain, going outside to see if it will rain and playing as it rains.	
Brushing is no fun	Child (Riya)- telling her brother to brush, washing hands Mother- calling out to eat breakfast, bathing her son	Child (Rohan)- playing with the pet dog at home, washing hands Father- listening music with earphones	

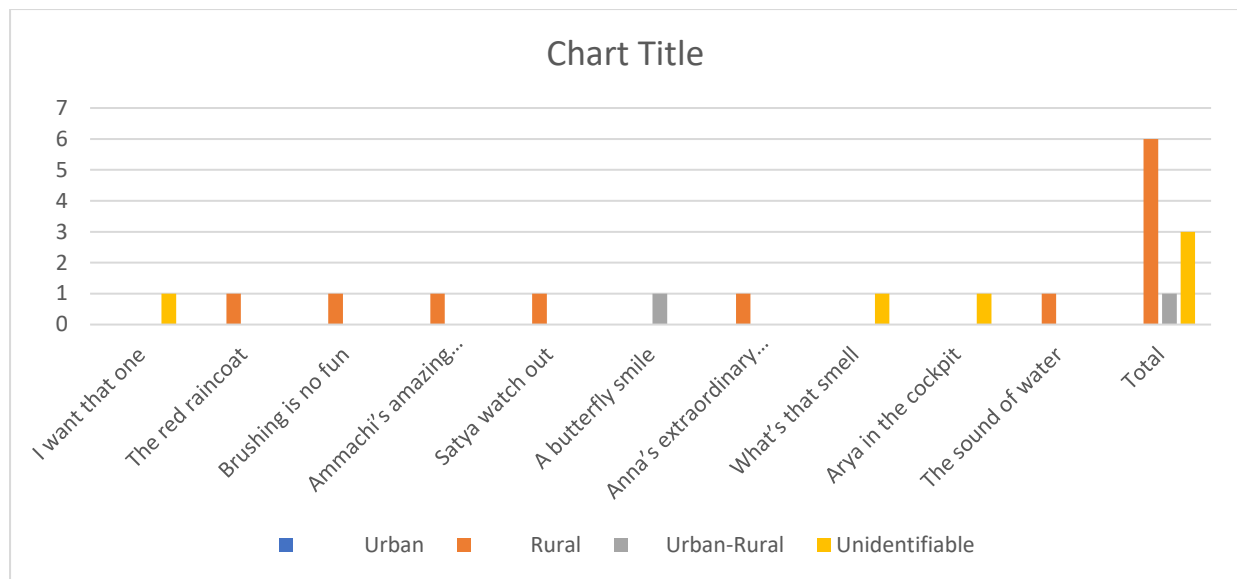
Ammachi's amazing machine	Grandmother- climbing on trees to take coconut, cooking in the kitchen	Child (Sooraj)- Helping his grandmother in climbing trees, helping in the kitchen	
Satya watch out	Sister- at home studying, narrating a story to her brother, as he sleeps Mother- working in farms/fields Teacher- teaching in a classroom	Child (Satya)- playing in farms/ fields- jumping, spinning, rolling, eating, taking a bath, sleeping Father (Home)- Reading newspaper, cooking Grandfather (Home)- bathing his grandson (Satya)	
A Butterfly smile	Child (Kavya)- At a park, answering teacher's questions, rode a bus from her village to Bengaluru Teacher- At a park, at the construction site, asking students about butterfly, explaining certain topics Mother- at the construction site, with kavya in the bus from village to Bengaluru	Other male students- at the park	
Anna's extraordinary experiments	Child (Anna)- at home- studying, reading books Outside- in laboratories doing experiments, building	Other male members- at home C.V. Raman- at the laboratory- giving task to Anna	

	gadgets/machines to measure the weather		
What's that smell	<p>Child (Tara)- looking for the source of the bad smell from the house</p> <p>Mother - looking for the source of the bad smell from the house, Throwing away garbage</p>	<p>Child (Madhav)- hugging his mother, opening the fridge</p> <p>Father- looking for the source of the bad smell from the house, throwing away garbage, telling that he will cook food</p>	
Arya in the cockpit	<p>Child (Arya)- Playing outside of home with a paper plane, building space suits and model plane for school, studying and reading, training with pilots, Flying a plane</p>	<p>Mother- at home, giving food to Arya, Outside- in the plane</p> <p>Brother- At home, Outside- in the plane</p>	
The sound of water	<p>Child (Varsha)- Home- eating food</p> <p>Outside- Going to the forest with a torch, carrying a ladder, bringing food, digging the ground to build a pond</p> <p>Ranger- Helping the cub to climb down from the tree, taking back the cub with her</p>	<p>Father- keeping wet clothes outside, serving food to his daughter, reading newspaper, Calling the forest department, giving a birthday present (Binoculars) to his daughter, digging the ground to build a pond</p>	

4) Scene: The set-up (Settings/locations) of the actions by the agents

Description of the table below: The following table identifies where the different characters in the storybooks are located in different settings that are, urban, rural and urban-rural. Unidentifiable identifies that the setting in the story/stories can not be identified under the given settings. Further, the occurrences of the settings/locations in the stories are marked with 1,2,3...

Title of the story	Urban	Rural	Urban-Rural	Unidentifiable
I want that one				1
The red raincoat		1		
Brushing is no fun		1		
Ammachi's amazing machine		1		
Satya watch out		1		
A butterfly smile			1	
Anna's extraordinary experiments		1		
What's that smell				1
Arya in the cockpit				1
The sound of water		1		
Total	0	6	1	3



Explanation: The above graph shows the number of occurrences of different locations as the settings of stories throughout all the ten storybooks. The Y axis (vertical line) shows the number of times different settings appear in the storybooks and the X axis (horizontal line) shows the names of the storybooks.

The number of times the storybooks had a setting of rural location was six times, urban-rural location once, unidentifiable – three times and urban location was not even once depicted as a setting in any of the ten storybooks.

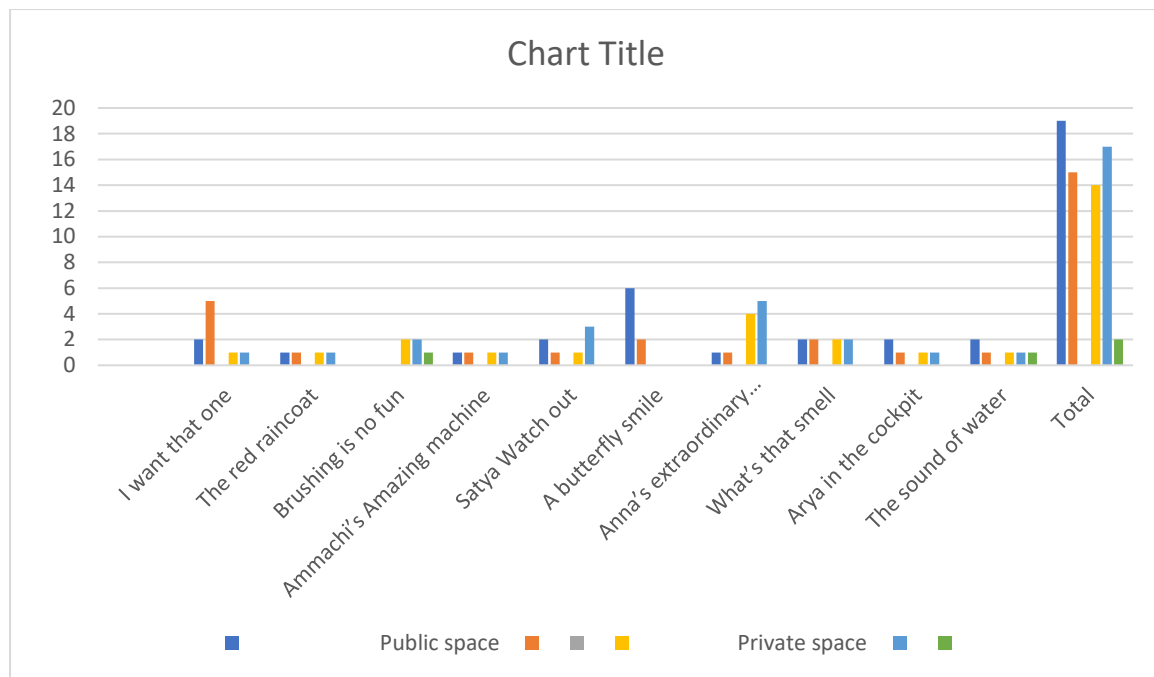
5) Scene/space used by the agent:

Description of the table below: The following table identifies the spaces that are, private – home setting and public areas in which genders carry out different activities. The table also identifies in what location inside the private and public spaces male and female genders are at. Further, the occurrences of female and male genders in private and public spaces are marked with 1,2,3...

Title of the story	Public space			Private space			Location	
	Female	Male	Non-human	Female	Male	Non-human	Female	Male

I want that one	2	5		1	1		Home-reading Market	Home Market	
The red raincoat	1	1		1	1		Home Garden	Home Garden	
Brushing is no fun				2	2	1	Home Kitchen- holding a basket of vegetables	Home Sitting on a bed listening music	
Ammachi's Amazing machine	1	1		1	1		Home- in the kitchen. In front of the house- climbing trees.	Home- in the kitchen. In front of the house helping his grandmother to climb trees.	
Satya Watch out	2	1		1	3		Home- studying Farms- working School- teacher/teaching	Home- reading newspaper, cooking, helping in bathing Farms- playing	
A butterfly smile	6	2					Park- teacher and students. Working at construction site	Park Working at construction site	

Anna's extraordinary experiments	1	1		4	5		Home-studying, reading books. Laboratory-doing experiments	Home Laboratory	
What's that smell	2	2		2	2		Home	Home	
Arya in the cockpit	2	1		1	1		Outside-playing Home-studying, reading books, building space suits and a model plane. Flying a plane (outside)	Home	
The sound of water	2	1		1	1	1	Home- eating food Outside- forest, carrying a ladder, bringing food Ranger- catching a cub	Home- keeping wet clothes outside, reading newspaper	
Total	19	15	0	14	17	2			



Explanation: The above graph shows the number of occurrences of different genders in private and public spaces throughout all the ten stories. The Y axis (vertical line) shows the number of times public and private space appears in the storybooks and the X axis (horizontal line) shows the names of the storybooks.

In public and private space, the number of females were 19 and 14 and the number of males were 15 and 17 respectively.

6) Depiction of characters in terms of Appearance

Description of the table below: The following table identifies how female and male genders are visually depicted in the terms of their appearance that is, clothing/dress.

Title of the story	Clothing/Dress/Appearance		
	Female	Male	Other
I want that one	Mother- saree Flower seller- Saree	Child (Anil)- T-shirt and shorts Book shopkeeper and	

		Passer by- Kurta Pyjama Fruit seller and sweets' shopkeeper- shirt and dhoti	
The red raincoat	Mother- Salwar Kameez	Child (Manu)- T-shirt and shorts	
Brushing is no fun	Child (Riya)- Frock Mother- saree	Child (Rohan)- T-shirt and shorts Father- Shirt and pyjama	
Ammachi's amazing machine	Grandmother- Saree	Child (Sooraj)- T-shirt and shorts	
Satya watch out	Mother- saree Sister- top and long skirt Teacher- salwar kameez	Child (Satya)- T-shirt and shorts Father and grandfather- shirts and lungi	
A butterfly smile	Child (Kavya)- Tunic (school uniform) Teacher- suit and hijab Mother- saree	Other male students- shirt and shorts (school uniform)	
Anna's extraordinary experiments	Child (Anna)- Frock, saree, lab coat	Vest, shirt and lungi	

	Other women in the house- saree		
What's that smell	Child (Tara)- Frock Mother- Saree	Child (Madhav)- T-shirt and shorts Father- shirt and pant	
Arya in the cockpit	Child (Arya)- Frock, space suit, shirt and skirt and pilot uniform Mother- saree	Child (Brother)- Shirt and shorts	
The sound of water	Child (Varsha)- Top and skirt Ranger- shirt and pant, hat	Father- shirt and lungi	

LANGUAGE ANALYSIS

Language used for characters in the stories

Adjectives

Description of the table below: The following table identifies the different adjectives used for female, male and other genders and non-human characters in the storybooks. Further, the occurrences of each adjective were written with the tally number – 1,2,3...

Title of the story	Female	Tally	Male	Tally	Non-human	Tally	Other	Tally
I want that one			Angry	5				
			Crying	2				
			Smiling	1				

The red raincoat			Funny	1				
Brushing is no fun	Smart	1	Smart	1				
Ammachi's amazing machine								
Satya watch out			Crying Disturbing Hurt Careful Soaring Tired	1 1 1 1 1 1				
A butterfly smile	Small (can't be) quiet Brave	1 1 1						
Anna's extraordinary experiments	Wiseest Older	1 1						
What's that smell	Hungry	1	Hungry Scared Explains	1 1 1				
Arya in the cockpit	Excited Ready	1 1						
The sound of water	Imagined Brilliant (idea) Asleep	2 1 1	Sad	1	Hungry Starving Scared	1 2 1		
Total		13		20		4		0

Explanation: The total number of different adjectives used for females and males were 13 and 20 respectively and for non-human characters four adjectives and for others zero adjectives were used.

APPENDIX C**INFORMATION ABOUT STORYBOOKS****TULIKA PUBLISHERS**

STORYBOOKS	CLASS/AGE	LANGUAGE	AUTHOR (Male/Female)	ILLUSTRATOR (Male/Female)	YEAR	TOTAL NO. OF PAGES
Power Cut	3+	English	Sowmya Rajendran (Female)	Renuka Rajiv (Female)	2010	12
Where's the sun?	3+	English	Niveditha Subramaniam (Female)	Janu Bhiva Ravate (Male)	2012	10
Lion goes for a haircut	4+	English	Swati Shome (Female)	Sayan Mukherjee (Male)	2016	14
Unhappy Moon	5+	English	Saras (Female)	Proiti Roy (Female)	2016	14
Kanna Panna	5+	English	Zai Whitaker (Female)	Niloufer Wadia (Female)	2015	12
Kasturba	5+	English	Tanaya Vyas (Female)	Tanaya Vyas (Female)	2016	12
A home of our own	5+	English	Meghaa Aggarwal (Female)	Habib Ali (Male)	2018	13
Dream Writer	6+	English	Sandhya Rao (Female)	Tanvi Bhat (Female)	2016	14
Gone Grandmother	6+	English	Chatura Rao (Female)	Krishna Bali Shenoi (Male)	2016	14
I will save my land	6+	English	Rinchin (Female)	Sagar Kolwanker (Male)	2017	14

CONTENT ANALYSIS TOOL

VISUAL ANALYSIS

- 1) **Agent** (the character who performs the action depicted in a story or around whom the story revolves):

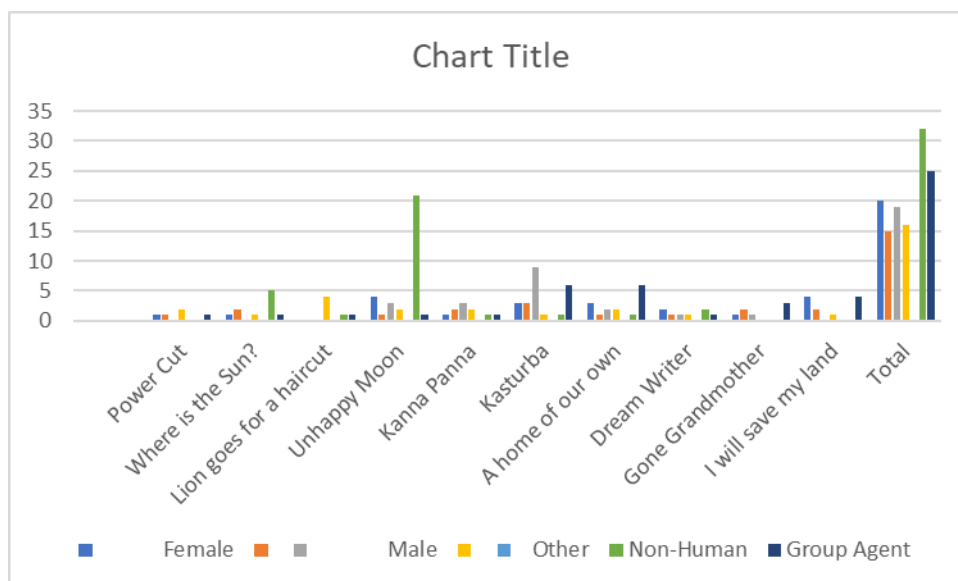
Description of the table below: The table shows who are the agents, that is, characters in the story – the protagonist, mother, father, sister, brother, non-human characters like, animals, birds and so on. This depicts by whom the actions are performed. Further the occurrence of agents is given a numerical value; 1, 2, 3... this shows how many times a certain character appears in the story.

The given table is divided into 6 Columns with first column being about the title of the stories; all the names of the ten stories are mentioned, second column is about female agents in the story which is further divided into two parts female child agents and female adult agents, third column is about male agents further divided into male child agents and male adult agents in the stories, fourth column is non-human agents like animals, birds, fifth column is about other agents like LGBTQI and the sixth column is about group agents that is, any groups of people visually presented in the stories.

Title of the Storybook	Female		Male		Other	Non-Human	Group Agent
	Child	Adult	Child	Adult			
Power Cut	1 (Daughter- no name given)	1 (Mother)		2 (1 – father, 1 – grandfather)			1
Where is the Sun?	1 (Daughter- no name given)	2 (1 - mother, 1 – lady feeds the birds)		1 (farmer)		5 (crab, fox, peacock,	1

						rat, monkey)	
Lion goes for a haircut				4 (people on the streets)		1 (lion)	1
Unhappy Moon	4 (1 – a girl riding a wing, 1 - walking while holding an umbrella, 1- looking out of the window, 1 – sleeping and dreaming)	1 (A lady walking at a market place)	3 (1 – lying on the tree branch, 1- at a market place, 1 – looking out of the window)	1 (Shopkeeper selling watermelons)		21	1
Kanna Panna	1 (Selvi- sister)	2 (Mother, Chithi)	3 (kanna, mohan- brother, Muru- friend)	2 (1 – father, 1 – chithiappa)		1	1
Kasturba	3 (1 - Nina, 2- students)	4 (1 – teacher, 1 – mother, 1 – grandmother,	9 (1 – Harsh, 8 – students)	1 (1 – Gandhiji)			6

		1 - Kasturbaji)					
A home of our own	3 (1 – Sunehari, 1 – Dulari, 1 – Deepa)	1 (old lady in the house)	2 (1- Salman, 1 – Manohar)	2 (1 - Restaurant guard, 1 - Garage shop owner)		1	6
Dream Writer	2 (1 – Shobha, 1 – Sheela)	1 (Teacher)	1 (the boy in Shobha's dreams)	1 (Father)		2 (Cats)	1
Gone Grandmother	1 (Nina)	2 (1 – mother, 1 – grandmother)	1 (Monty)				3
I will save my land	4 (1 – Mati, 3 – Mati's friends)	1 (Ajji- Grandmother)		1 (Father)			4
Total	20	15	19	15	0	31	25



Explanation: The above graph shows the number of occurrences of agents throughout all the ten stories. The Y axis (vertical line) shows the number of times an agent or agents (different characters) appeared in the story and the X axis (horizontal line) shows the names of the storybooks.

The total number of agents appeared are 125 in all the storybooks. Female child agents are 20, female adult agents 15, male child agents 19, male adult agents 15, non-human agents 31, groups agents 25 and other zero.

Total number of female agents (Child and adult) 35 and total number of male agents (child and adult) 34

It could be said that there is not much disparity among the genders (male and female) by whom the actions are performed in the storybooks. As the data shows above that both the genders; male and female are equally represented in the storybooks with 35 and 34 female and male agents respectively.

On the contrary to male and female agents the number of occurrences of other agents is not even once represented in any of the storybooks, which gives us nil/zero number of other agents.

- 2) **The Protagonist** (main Character) and **the receiver** (secondary Characters) in the stories:

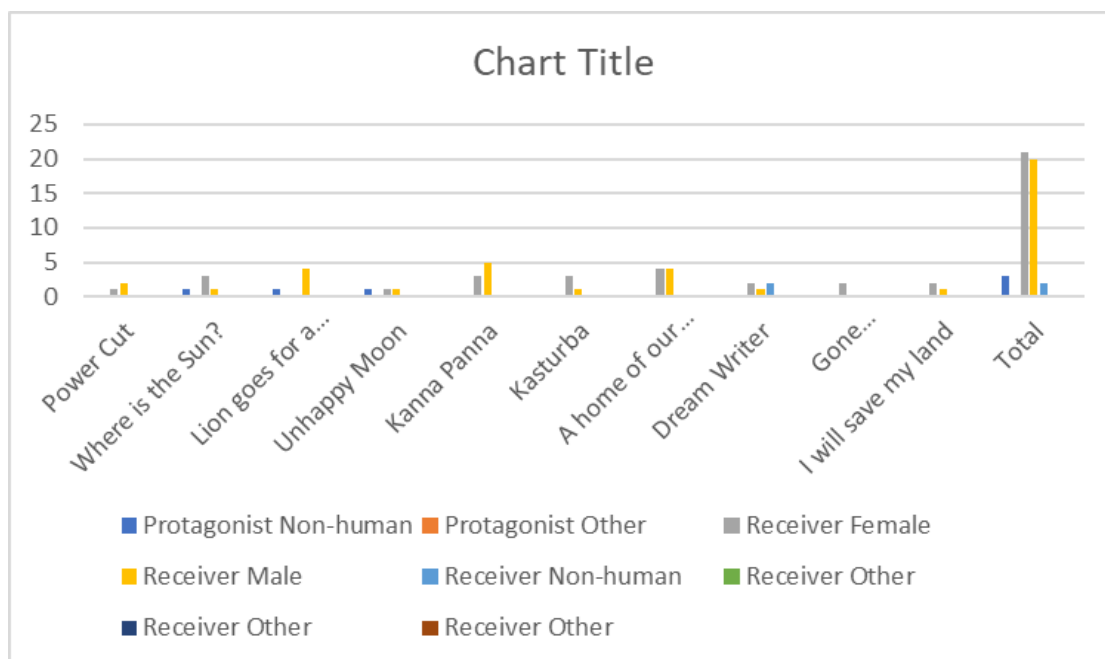
Description of the table below: The following table identifies who are the protagonist and the receivers/ secondary characters in the storybooks. This table helps us to identify how many times each gender is portrayed as the protagonist and the

receiver in the stories. Further the occurrence of agents is given a numerical value; 1, 2, 3...

The given table is divided into three main columns. The first column is about the title of the stories; all the names of the ten stories are mentioned. Second and third columns are divided into four parts, that is, females, males, non-human and other, protagonists and receivers respectively.

Title of the Storybook	Protagonist				Receiver			
	Female	Male	Non-human	Other	Female	Male	Non-human	Other
Power Cut	1 (A girl- no name given)				1 (Mother)	2 (father, grandfather)		
Where is the Sun?			1 (Sun)		3 (Mother, a girl – daughter, a lady)	1 (farmer)		
Lion goes for a haircut			1 (lion)			4 (people on the streets)		
Unhappy Moon			1 (Moon)		1 (a girl)	1 (a boy)		
Kanna Panna		1 (Kanna)			3 (Selvi- sister, mother, chitti)	5 (father, chittiappa, teacher, Muru, mohan- brother)		
Kasturba	1				3	1		

	(Nina)				(Teacher, Nina's friend, Kasturbaji)	(Harsh)		
A home of our own	1 (Dulari)				3 (Sunehri, Deepa, old lady	4 (Salman, Manohar, restaurant guard, garage shop owner)		
Dream Writer	1 (Shobha)				2 (Sheela, teacher)	1 (Father)		
Gone Grandmother	1 (Nina)				2 (Mother, grandmother)			
I will save my land	1 (Mati)				1 (Ajji- grandmother)	1 (Father)		
Total	6	1	3	0	19	20	0	0



Explanation: The above graph shows the number of occurrences of different characters as protagonist and receivers in the stories throughout all the ten storybooks. The Y axis (vertical line) shows the number of times the protagonist and receivers appeared in the story and the X axis (horizontal line) shows the names of the storybooks.

The total number of protagonists appeared in all the ten storybooks were 10 characters. That is, six female protagonists, one male protagonist and three non-human protagonists.

The total number of receivers appeared in all the ten storybooks were 39 characters. That is, 19 female receivers, 20 male receivers.

A noticeable difference is seen among the protagonists as female protagonists are more than males but on the contrary, there is not much disparity among the receivers end of female and male genders.

3) Agent's background in terms of occupation and/or social status

Description of the table below: The following table identifies the different occupations/roles and activities performed by female and male genders and the non-human characters in the storybooks. That is, what different genders are portrayed to be involved in related to different activities either in the home setting or outside of home.

The given table is divided into two main columns. With the first column being about the title of all the ten storybooks and the second column is divided into three columns with female and male genders and third column about the non-human characters.

Title of the story	Activities/Roles/Occupations		
	Male	Female	Other
Power Cut	Grandfather and father playing with the girl.	The girl playing with her family- making shapes with her hands in the dark Mother playing the game.	
Where is the sun?	Farmer's field to ask farmer/fisherman about the sun	The girl and the mother are going from one place to another such as, climbing up the hill to see the sun.	
Lion goes for a haircut			Lion comes to the market area for the haircut, clicks a picture.
Unhappy Moon			The moon played with ocean waves, created whirlpool in sea, moved from one place to another such as, from Arabian sea to Bay of Bengal to Dal lake
Kanna Panna	Wearing uniform, playing with water (small pond), playing with	Mother- Telling Kanna to wear clothes properly Sister (Cousin)- Playing and visiting temple. Aunt- Visiting temples.	

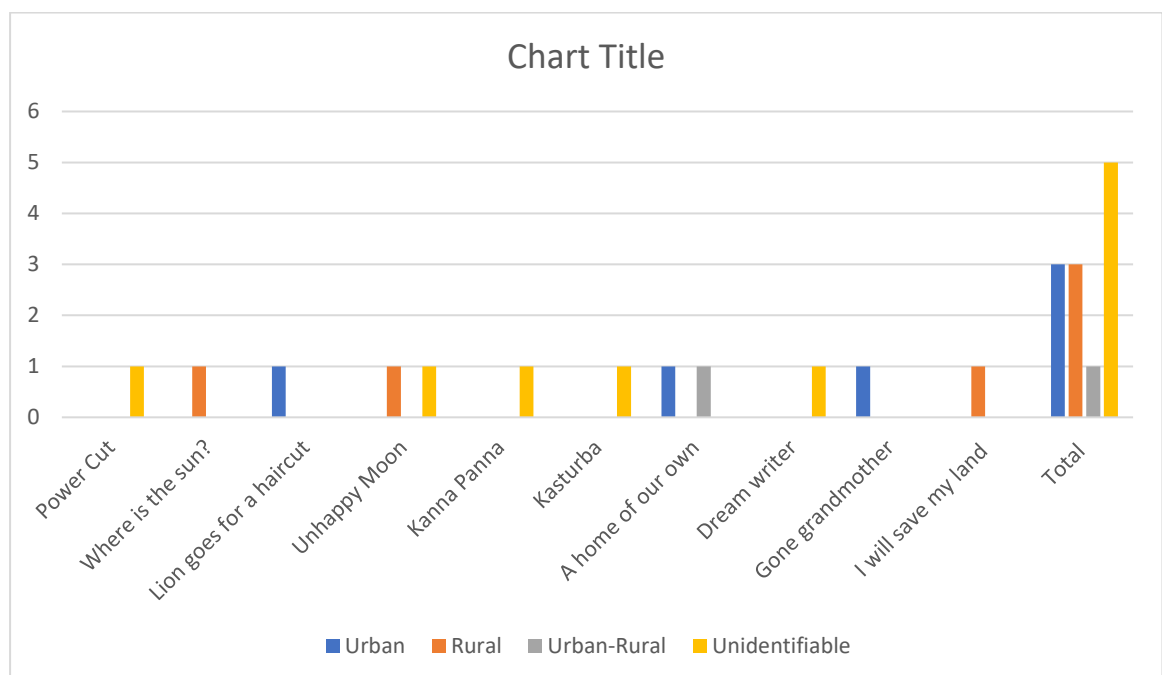
	cousins, went to visit temples Father- Telling Kanna to keep his head-up		
Kasturba		Nina- playing a role of Kasturba in a school play	
A home of our own	Salman, Manohar, Aseem- Picking buckets, rags, etc.	Homeless girl child (Dulari, Sunehri, Deepa and Reshma)- rag/garbage picking, sweeping, playing house-house with her friends	
Dream Writer		Student- dreams about various topics, Writing down her dreams	
Gone Grandmother		Nina- Playing with her friends, skipping rope in her grandmother's room, Imagining and writing down how her grandmother went to stars, Reading general knowledge book Mother- Cooking food	
I will save my land		Mati- Came back from school, worked at her farm- picking, potatoes, ploughing the field by using phawada, making water channels in the fields	.

4) **Scene:** The set-up (Settings/locations) of the actions by the agents

Description of the table below: The following table identifies where the different characters in the storybooks are located in different settings that are, urban, rural and urban-rural. Unidentifiable identifies that the setting in the story/stories cannot be identified under the given settings. Further, the occurrences of the settings/locations in the stories are marked with 1,2,3...

Title of the storybooks	Urban	Rural	Urban-Rural	Unidentifiable
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Power Cut				1
Where is the sun?		1		
Lion goes for a haircut	1			
Unhappy Moon		1		1
Kanna Panna				1
Kasturba				1
A home of our own	1		1	
Dream writer				1
Gone grandmother	1			
I will save my land		1		
Total	3	3	1	5



Explanation: The above graph shows the number of occurrences of different locations as the settings of stories throughout all the ten storybooks. The Y axis (vertical line) shows the number of times different settings appear in the storybooks and the X axis (horizontal line) shows the names of the storybooks.

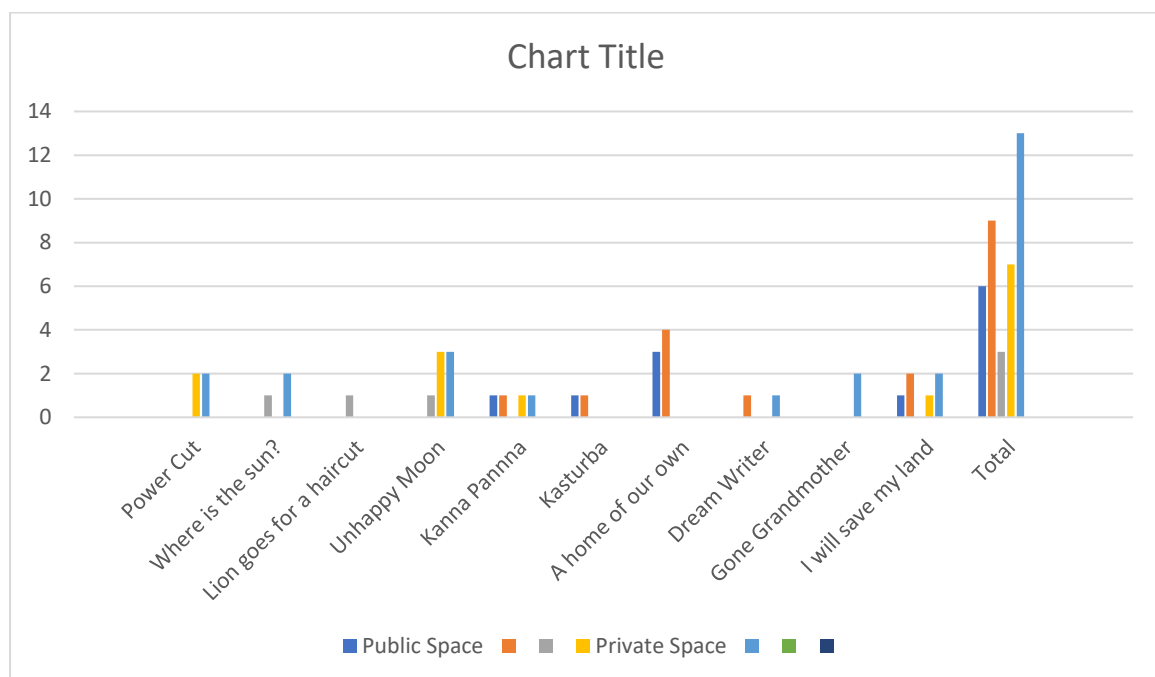
The number of times the storybooks had a setting of rural location was three times, urban-rural location once, unidentifiable – five times and urban location was three times in all the ten storybooks.

5) Scene/space used by the agent:

Description of the table below: The following table identifies the spaces that are, private – home setting and public areas in which genders carry out different activities. The table also identifies in what location inside the private and public spaces male and female genders are at. Further, the occurrences of female and male genders in private and public spaces are marked with 1,2,3...

Title of the storybook	Public Space			Private Space			Location
	Male	Female	No-Human	Male	Female	Non-Human	
Power Cut				2	2		Inside the home
Where is the sun?			1		2		Sky
Lion goes for a haircut			1				Market
Unhappy Moon			1	3	3		Sky
Kanna Panna	1	1		1	1		Home, school, Temples

Kasturba	1	1					School, performing in a play
A home of our own	3	4					Park, Streets
Dream Writer		1			1		Home, Park, school
Gone Grandmothe r					2		Home
I will save my land	1	2		1	2		Farming fields, Home
Total	6	9	3	7	13	0	



Explanation: The above graph shows the number of occurrences of different genders in private and public spaces throughout all the ten stories. The Y axis (vertical line) shows the number of times public and private space appears in the storybooks and the X axis (horizontal line) shows the names of the storybooks.

In public and private space, the number of females were nine and 13 and the number of males were six and seven respectively.

6) Depiction of characters in terms of Appearance

Description of the table below: The following table identifies how female and male genders are visually depicted in the terms of their appearance that is, clothing/dress.

Title of the storybook	Clothing/Dress		
	Female	Male	Other
Power Cut	Mother- Unidentifiable Girl- Top	Father- Shirt Grandfather- Vest	
Where is the sun?	Unidentifiable		
Lion goes for a haircut		Boys/Men- shirt/T-shirt and jeans/pants	
Unhappy Moon	Girl- frock Lady- saree	Boys- T-shirt and shorts Men- vest, shirt and dhoti	
Kanna panna	Sister- Top and long skirt Mother and aunt- Saree	Kanna and his Brother- Shirt- shorts Father and uncle- Kurta pyjama	
Kasturba	Kasturba- saree Nina- Shirt and skirt (uniform), saree Mother- Suit (Kurta-pyjama)	Harsh-Shirt and shorts (uniform) Gandhiji- Dhoti	

A home of our own	Dulari, Sunehri and Deepa, Reshma- Kurta/long shirt with trousers	Salman, Manohar, Aseem- T-shirt and shorts/pants	
Dream Writer	Shobha- T-shirt and shorts, school uniform Sheela- unidentifiable Teacher- Suit (kurta-pyjama)	Father- T-shirt	
Gone Grandmother	Nina- T-shirt and trouser Mother- Kurta-pyjama Grandmother- Saree		
I will Save my land	Mati- Shirt and skirt Ajjī (Grandmother)- Saree	Ba(Father)- Dhoti	

LANGUAGE ANALYSIS

Language used for characters in the stories

Adjectives

Description of the table below: The following table identifies the different adjectives used for female, male and other genders and non-human characters in the storybooks. Further, the occurrences of each adjective were written with the tally number – 1,2,3...

ADJECTIVES

Title of the story	Female	Tally	Male	Tally	Non-human	Tally	Other	Tally
Power Cut	0	0	0	0		0	0	0
Where's the sun?	Little	2	0	0	0	0	0	0
Lion goes for a haircut	0	0	0	0	Angrily Scared Slowly Fast	2 2 2 1	0	0
Unhappy Moon					Unhappy Happy Sunny Cloudy Pale Scared Flowing Scolded Tired Sad Cheerily	1 1 1 1 1 1 1 1 1 1 1		
Kanna Panna			Heads-up Oldest	1 1				

			Tallest	1				
			Not Happy	1				
Kasturba	Good	2	Tall	1				
	Confused	1	Thin	1				
	Sadly	1	Young	1				
	Bravely	1	Scared	1				
	Grandly	1						
	Softly	1						
	Louder	1						
	Strong	3						
	Shouted	1						
	Angry	1						
	Brave	2						
	Young	2						
	Dreamy	1						
	Bold	1						
	Confident	1						
	Clear	1						
A home of our own	Old	1						
	Happily	1						
	Sadly	1						
Dream Writer	Squashed	1	Teasing	1				
	Quiet	1	Talking	1				
Gone grandmother	Heavy	1	Naughty	1				
	Plump	3						
	Angry	1						
	Muffled	1						
	Tired	1						
	Softly	1						

	Wasn't sad	1						
	Cuddly	1						
I will save my land	Heavy	3						
	Hurt	1						
	Angrily/Angry	3						
	Calm	1						
	Upset	1						
	Smarter	1						
	Stubborn	2						
	Strong	1						
	Worrying/Worried/Worries	4						
	Greedy	1						
	Hard	1						
	Little	1						
	Proud	1						
	Quiet	1						
	Tired	1						
	Happy	1						
	Confused	1						
Total		63		11		18		0

Explanation: The total number of different adjectives used for females and males were 63 and 11 respectively and for non-human characters 18 adjectives and for others zero adjectives were used